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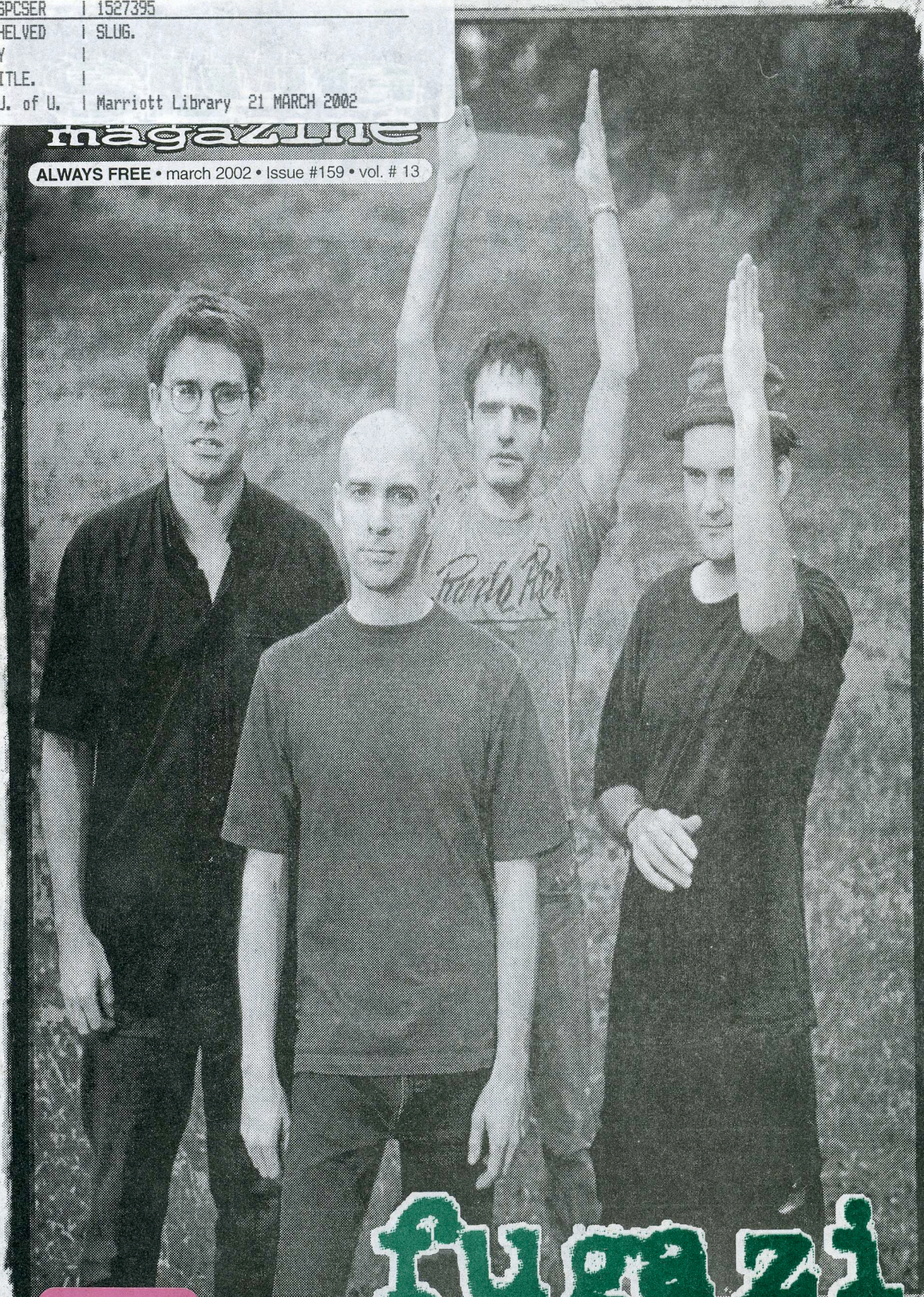
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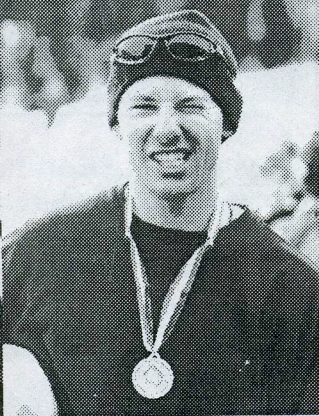
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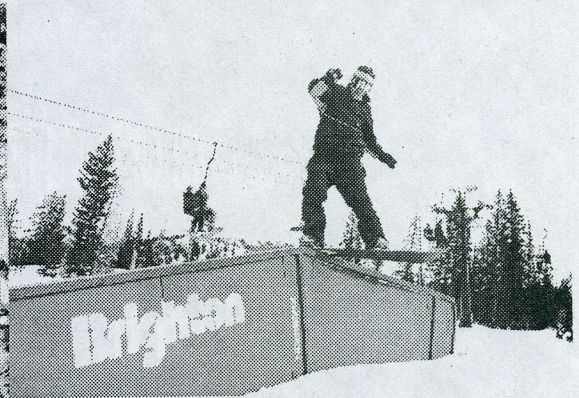
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**Resident Alcoholic - (too many to mention)**

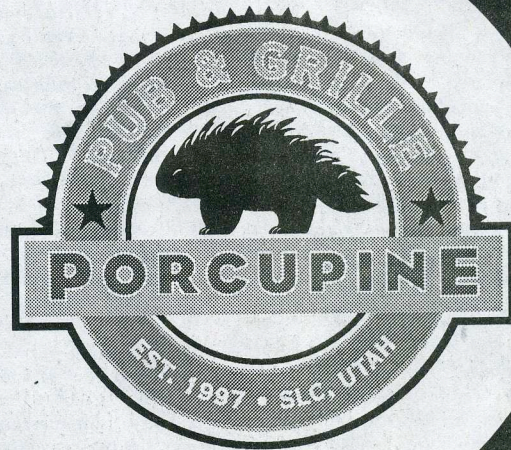
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Dear Dickheads,  
This may sound a bit unorthodox, but I'll tell it to you anyway. When SLUG was showcased on Burly TV you introduced your staff, the camera panned down to a young woman sitting in a chair 'slaving away' in front of a computer. Very near the end of the expose. She stood about 5' 5" (guess from her sitting) had very long brown hair and sported a very sheik pair of glasses. Now if you hadn't guessed where this is going, I would like to know more about her. Is she single, is she married, is it against company policy to release any of this information, does this seem a bit unorthodox or what? Anyway you see it; point is that I would like to know more. If this is possible please let me know. Also, she appeared to be about 24 year old. I am not a stalking type weirdo or anything; I believe each person needs to take a chance to learn. If you don't ask you will never know. Thanks for your help.

-Stephen

So you're a stalker, eh? How's that working out for you? I had a televi-

sion girlfriend once. I stalked Sinead O'Conner for almost an entire year. Then, after finding out where she lived and having her security guards beat the shit out of me, I realized that anyone who sees someone on TV and tries to hook up with them is a fucking weirdo and should knock it off. Even if you don't quit the whole celebstalker thing outright, at least do us the favor of turning the channel and leaving us the hell alone.

Dear Dickheads

I've just found your site. So splendid!

I'm a Japanese Einstuerzende Neubauten-fan. I'm (we're) so interested in your interview with Alexander Hacke. If I have your permission, I'd like to translate it in Japanese and upload it on my site. I'm sure to put on the page a direct link to your original page and introduce your site. Do you permit me to do so (or not)? I'd like to introduce and link your site in my site. I'll thank you if you make a reply for this mail.

Sincerely,

-Beehive

Please, go ahead Beehive, this will put us one step closer to our goal of global media domination. I'm so happy to have someone actually ask permission instead of straight up stealing our shit. You seem so polite and well mannered, that is very rare in our great society. Besides, I have been looking for a good Japanese hook-up; I have a gold mine of Levis stashed in my cellar just waiting for the taking.

Dear Dickheads,

Greetings from San Quentin Prison! I just finished reading your Jan 2002 issue and I was very impressed. You cover your music scene with class! It was the first time I've ever read or seen your rag. I'm a 35-year-old punk rocker from San Francisco who got busted in San Jose on a narcotics charge and that landed me here in San Quentin. I've been into the punk scene since 1986 (I feel so old) and grew up seeing all the local bands like Avengers, Dead Kennedys, Flipper, Vktms, Fuck-Ups, Verbal Abuse, MDC etc. and So. Cal bands like the Adolescents, T.S.O.L., Social Distortion (When they ripped and

Mike was a junky) X etc. I was fortunate living in S.F. cuz we were always a gigantic music scene. Everything from Reggae, Ska, Punk, rockabilly, rap etc. Its sad now cuz S.F. has turned into a yuppie dot.com city and the gigantic rents have ran most everybody out and has forced

numerous clubs to close down. When I was 16 years old I had a friend who came to S.F. from SLC Utah. His name was Mark Allen and when he moved back to Utah he was in a ton of garage bands and one of his bands toured the West Coast. Mark; are you still out there? I have family who live in Ogden so I visit Utah but its been a long time since I've been there (15 years) If I can stay out of prison I'll be going there soon and I'd like to see some bands. It seems like SLC has more clubs than San Jose does! There's only one club punk bands can play in San Jose. Well, keep up the good work. What can I do to get a copy of your latest issue? I can only send stamps. If by chance you print this letter I'd appreciate it if you listed my address so I could correspond with SLC locals who would write an old school punk from S.F. Any letters whether male or female will be answered. I'm out like a trout.

-Michael Barret

Michael Barret T-40732  
San Quentin State Prison  
San Quentin, CA 94974

Holy shit! Michael!?!?! It's me, Mark! How have you been? Man, I always wondered what happened to you. I work for SLUG magazine now. Wow, that's really weird. It's good to hear from you. Drug charges, eh? Man, that sucks. Remember the time we were all strung out over at Shitbone's mom's house and you snorted a line of coke out of my asscrack, and I farted in your face? Man, those were good times. Or how about that time when we were strung out down at the pier and those cops were gonna bust us but we gave them handjob and got out of it? That sure was a close one. Well, it's cool that you read our mag out there in Cali. SLUG is way cooler than that one mag, Maximum Punk Rockers or whatever, that you have out there. I can't even finish reading one of those thick motherfuckers in the time it takes for them to put out a whole new mag. Well, if you get out, look me up. I'm gone like a prawn.

Dear SLUG,

Thank you so much for your fine article regarding artists' volunteerism at the Olympics, and for referencing Local 104—AFM for information. I thought that your article was well-researched, fair, and to the point. It is a continuing concern of mine that local musicians are treated equitably—that is why I wrote the statement that you quoted.

One piece of information ger-

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maine to your article—the medals plaza entertainment and Washington Square were handled by different auspices. The former by SLOC and the latter by Salt Lake County. Perhaps that explains, in part, the “willingness to pay.”

Again, thank you so much for the fine article. We genuinely appreciate your support. Please keep in touch with Local 104.

Sincerely,

—Erich Graf

President, Local 104, American Federation of Musicians  
principal flutist, Utah Symphony

Erich-SLUG would like to thank you and the organization you represent for setting the standards in the local music community.

Dear Dickheads,

I was not at all surprised to read that the Olympics were a bust for most local business owners. I know many local establishments anticipated great profits from the large influx of visitors, but they have had to deal with great disappointment instead. While their plans may have been a

little over-optimistic, they were not altogether far fetched. It was in fact the blitzkrieg of media propaganda, which made an outcry of warning to local citizens to avoid areas surrounding Olympic venues, which scared away potential customers for the unfortunate business owners. According to several pessimistic news reports, traffic would be intolerable, the presence of thousands of out-of-town visitors making street travel a nightmare.

As it turned out, the traffic was only marginally as bad as the media coverage predicted it to be. In their thrust for rapid news reporting, and their need to occupy air time with filler material, the media did not hesitate to deliver these warnings to the public. It's time that the media took a good look at the effect of the messages that they present to the masses. Of course freedom of the press is an important right not to be abridged, but the professional decision to engage in self-censorship is no less important.

The real travesty of the whole situation is that many local bands and bars could have truly benefitted from the exposure that they should have gotten. Maybe next time the media can stick to reporting real news,

instead of inventing stories about heavy traffic, local wierdos, and the hair styles of TV celebrities.

—captainpiyos

*You bring up some valid points my friend. However, Don't forget the little committee that organized this local fiasco in the first place-SLOC. I have spoke several local businesses who were instructed by our organizers to "get ready". These preparations included doubling food supplies, inventory, and over scheduling staff members. Well, unless you were on the route to Bud World, the traffic never showed. Many establishments were left without their regular customers and a double supply of inventory. Let's face it. The Olympics Games is an elite sporting event aimed at the wealthy and over-privileged. Generally speaking, the people who travel to see the games are not interested in our local art, local music, or in supporting independent business. It is more important for this target group to spend three hours waiting in line for a navy blue ROOOTS beret than to take a walk down to Kilby Court.*



First of all I need to get something straight. There is only one Heavy Metal Shop, there are not any in California or Chicago, or anywhere else for that matter, I have the name and logo registered, therefore I own the name and logo, and I only have the one store....

"You don't have pipes (in the astonished Jack Ass voice)...the one in Chicago does...(she whispers to her boyfriend, just loud enough for me to hear)." And this isn't the first time I have heard this shit. "They have Heavy Metal Shops all over California" ...or this is a good one "I didn't know they had Head Shops in Utah."

Just because The Heavy Metal Shop reminds you of some little head shop, or little record store somewhere does not mean that they are actually "Heavy Metal Shops."

In response to the remark made by the girl at the SUPERSUCKERS' show. Telling me that Jack Ass is repetitious...Hell Yeah it is!!! How do you think I feel? I have been dealing with these Jack Asses for 15 years. And they keep breeding!! After a year of doing Jack Ass, I feel that I have covered all the ground that can be covered, and have made my point ...it is time to retire Jack Ass Of The Month (for now anyway). I want to Thank (??) all of you jack asses, you have been an inspiration to us all. I also want to thank all of the cool people that have supported my shop over the years, we might be a little smaller, "The Heavy Metal Shop gets smaller every time they move" (overheard in line at the GVAR in-store). But without your support we wouldn't be here at all. So I am truly grateful for that. Now come in and buy some stuff!!

**BROUGHT TO YOU BY**  **the HEAVY METAL SHOP**

## A LETTER FROM THE EDITOR...

It was the night of the Salt City CDs post Halloween party when Jeanne first told me the news. I thought she was joking. I waited for the punch line as I took a second swig off of a polygamy porter- my contribution to the party cooler that was already stocked with liquor store microbrews. The Kitchen table had been transformed into a buffet lined with vegetarian Lasagna, chips, salsas, dips, vegetable trays, fruit plates and of course, Jeanne's famous homemade desserts. Jeanne always treated us as though we were her extended family-baking breads and cookies for the record store staff during long Christmas shifts and other holiday occasions.

"I'm not joking," Jeanne proclaimed with a smile on her face. I was half way through my second beer and could feel the effects of alcohol on an empty stomach. I sensed a small sting in my eye and quickly blinked several times as the reality set in. The Zeigler family was moving and taking the record store with them. I was not going to get emotional. I

thought about taking my turn through the food line, but instead I quickly asked her another question.

"Where are you going?"

Standing in her Christmas tree costume

Jeanne explained the details of the journey she, Rick and Zane had ahead of them. She pulled out pictures of their new house in Indiana, spoke about the new location for the store, and why they had to leave SLC. I stared at the small red Christmas ball ornaments she wore as earrings. I felt like a computer trying to

download a 10 meg file. I wanted to stammer like a 3 year old child and demand that the Zeiglers stay. I wanted to tell them that they owed it to our community to keep the doors of Salt City CDs open. How could the most diverse record store in town be leaving? The trouble was that I understood exactly why. I knew that they were making the right decision. It was in the best interest of their family.

SLUG would like to wish Rick, Jeanne, Zane, Penny, Annie, and Katrow the best of luck in Indianapolis.

We are closing in on Salt City CDs' last 2 weeks. I encourage all of you to take advantage of these last few days and check out the record store one last time. After that you can find them on-line under their new name

[www.indycdandvinyl.com](http://www.indycdandvinyl.com)

### Salt City CDs

The Staff  
1995-2002

Rick, Jeanne & Zane Zeigler

AJ Miller • Brent Enser

George St. John • Gianni Ellefsen

Shalise Mehew

Scott Farley • Penelope Chilton

Lief Myberg • Angela Brown

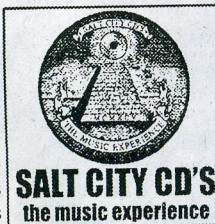
Mary Katrow • Eric Ennis

Mary Ryder • Sri Whipple

Andrew • Kara Kikuchi

David Neale • Annie Johnson

Tito Arabalio • Dave Perschon





How was that for an anniversary party? Once again **SLUG: Magazine** put together an event bigger and better than any before. **The Kill, Shimmie She Wobble, Endless Struggle and Form of Rocket** rocked Club X-Scape and the first all ages Readers Appreciation Bash **SLUG:** ever, proving once again that Salt Lake City and Utah has the best, most interesting and most exciting scene in the country.

Who's gonna

**SLUG MAGAZINE PRESENTS**

# LOCALIZED

by Mark Scheering

back to the Urban Lounge and our friends Jared Gill and Mike Sartain for **Localized**, the **SLUG: Magazine** Monthly Music Festival featuring the **Sore Losers**, the **Corleones** and the **Washington Generals**.

The **Sore Losers** are maybe a little more melodic than their old days between the **Decomposers** and **Anger Overload**, however, their music today is richer and deeper than ever. A mixture of garage, toned down punk and maybe even a few subtle melodies reminiscent of **Motorhead**, the **Sore Losers** have strong traditional rock songs with heartfelt vocals. Sometimes life forces unexpected transformations. Look for their new album *Heartbreakers*

(Aaron Anderson: acoustic guitar, vox; Claude Mounteer II: bass; Johnny Bend: electric guitar; Jeff Johnson: drums)

**SLUG::** I think the last time we spoke (five years ago), your girlfriend was pregnant.

**Claude:** I married her and divorced her. I have a four year old daughter and twins. I should have known.

**Aaron:** Between the four members of the band, we have seven daughters.

**SLUG::** Wow! By the time they're sixteen you'll be hating it. Wait, I guess now a days it's thirteen.

**Claude:** They're all little musicians too. It's gonna be like the **Jackson 5**. It's cool cause it's just like the old days except we're all dads. So, they all come down to practice and we play except every once in a while we gotta check on the kids.



**Sore Losers**

**SLUG::** Don't hit your sister!

**Claude:** It's the same except we cleaned up all the needles and the bottles so now it's just good clean family fun.

**Aaron:** So are you gonna ask us specific questions?

**SLUG::** No, I like to just have a conversation so your personalities come out. Because I'm a musician too, you know? And the two things I hate is being misrepresented and misquoted. When I read something about a band, I want to have some sense of who and how they are.

**Aaron:** We all grew

up out here in West Valley, Kearns. That's one cool thing about the band—

**Claude:** We all knew each other.

**Aaron:** Yeah, we've all known each other for fifteen years, you know.

**SLUG::** That's important.

Music is the second most intimate relationship you can have with someone else. You have to communicate on so many levels.

**Claude:** If we tried to do this with someone new, it's so hard cause we've got our own language. We're like, try something like this—duh-duh duh duh, duh-duh duh duh and we can do it because we know the language.

**Aaron:** And we're all comfortable enough that we can do that because we communicate.

**Claude:** If we had someone new, it's like going to Wendover and playing the tables for the first time. You've got your elbows up on the table, you're still uncomfortable. But when it's with

your friends, it's alright.

**SLUG::** You know afterwards, you'll drink a beer and tell a few dirty jokes.

**Claude:** And you know we talk about stuff too. We've all lived enough life now to call it like it is and not give a fuck about what people think is up.

**Aaron:** Yup, me and John got in a fist fight over a monopoly game one night. We were all drunk.

**SLUG::** How do you do that? "You're going to jail." "No, I ain't going to jail!" So who was losing?

**Aaron:** I think John was. I can't remember. We were going through a little grieving process so we thought we would call ourselves "The Grieving Process".

**SLUG::** Everyone would think you were a goth band.

**Claude:** We kind of got that with the **Decomposers**. Everyone thought we were a metal band. We're like, no it's the **Decomposers**, like posers, get it man?

The **Corleones** are secretive and elusive. They've got plans and maybe you shouldn't get in the way. It was obvious they were all packin' at the interview. Their dark and violent garage rock have earned them spot's on MTV's "Jackass" and "WWF, Tough Enough" soundtracks. The **Corleones'** live show rocks with energy and tough music soon to be heard on their forthcoming album *Soundtrack to Suicide*.

(Seany, Boy of Destiny: vox; Paul Demone: drums; Dave McKilla: lead guitar; Illusive Flamingo: bass; Dave Depraved: rhythm guitar; Justin!: 1980-2001 R.I.P.; B-Rad: on the lam for a heinous crime)

**SLUG::** No, I don't like to ask those questions:

## The Corleones



"How long have you been around? How would you describe your music?"

**Seany B.O.D.:** I don't want to talk about those things.

**Illusive:** (With a subtle shady sense of dread, either because of his nefarious nature or the alcohol) Let's

not talk about those things. Let's talk about crime.

**Dave D.:** There are other things more important—more pressing issues.

**SLUG::** Like crime?

**Dave D.:** Like crime.

**Illusive:** What else do you have on that tape? Weird **SLUG:** sex?

**SLUG::** No way, never write anything down, never record anything on video tape, and deny-deny-deny!

**Seany B.O.D.:** We revel in the notoriety. Video tape everything, when we commit crimes we bring a video camera.

**Illusive:** Yeah, the cops will never find it (into the recorder) UNDERNEATH MY PILLOW AT MY HOUSE ON... That's how I do it man.

"What's he talkin' about. Maybe he's lyin' to me, I don't know. Can't really prove it. I've got this video tape, it's funny, bunch of guys running around in black masks-

**Dave M.:** No black masks, that's part of the thrill.

**Seany B.O.D.:** We leave our fingerprints everywhere. We had our hands on everything.

**SLUG::** They can't figure it out. "Wait, there's too

continued on page 20



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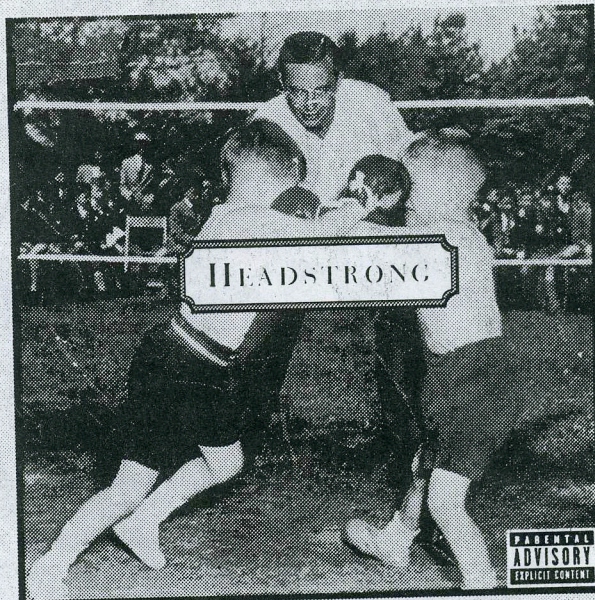
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# ROBERT EARL KEEN

visited Utah smack dab in the middle of Olympic chaos. He performed at the Zephyr club on February 19 and February 20. Keen currently lives in Bandera, Texas, he was born in Houston where he roomed with Lyle Lovett while attending Texas A&M where he earned a degree in English Literature. His music can only be described as Texas music, that peculiar combination of rock, rhythm & blues, country, folk, pop and bluegrass only Texans can to create. Given his education Keen's songs are more literate than most. He's a crafty songwriter who can fill any dance floor and he's assembled a live band that is explosive. Americana niche artists like Joe Ely, Nanci Griffith, Lyle Lovett, Jill Sobule, Kelly Willis and Gillian Welch have all covered a Keen song or two, but he remains a Texas legend, sort of obscure beyond the Lone Star border.

He was working in his Bandera office when I called. We talked about a variety of Texas towns before arriving in Lubbock, an ugly place I think, but Keen knew about Lubbock's major tourist attraction. "My favorite line about Lubbock is, 'on a clear day you can see the back of your head.' It's a very weird place. There's a place there called the

on the road and I spend a lot of time on the bus, but I like to get up and take a shower every morning. It might just have to come down to, 'who's got a garden hose that's not frozen?' But I've put up with everything. One time when I was in France somebody put me up in what really amounted to be the same place Quasimoto spent his life. I had no way of contacting anybody to tell them I was in a belfry."

How did he land at Lost Highway? First he revealed some Arista Austin dirt. "...We don't want you to do anything but let you have fun and enjoy your life and make lots of money. That was not the case. However, I did hang in there. I left Sugarhill and I went to the Arista Austin...went through an entire regime of people, of liars, and those were let go and fired. They had

## FORGET SXSW:

Keiko Inn. It's the sorriest motel in the world, but what's interesting about it is there's a guy there they call the 'Weez.' He's an aborigine, I don't know, an expatriate that has been in Lubbock for 30 years and he has a solo act where he does all the top country hits just by himself with a little remote control gadget that goes around his head. He sings and dances with these old women, playing his gig

there at the Keiko. It's a must see if you like the bizarre."

What does he think about coming to Salt Lake City during the

Olympics? "Well, you know...the one thing I said is 'just make sure, like, we've got rooms.' We're playing two nights. I live my life

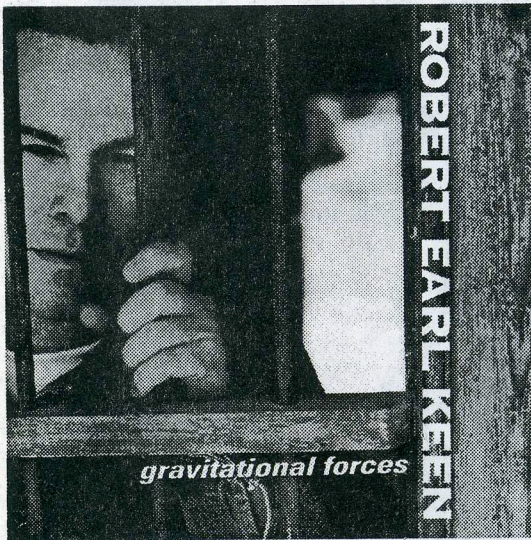
*"I think pop music as well as country music sucks right now ... I've given up on the notion that it's going to change."*

a really good, good group and we were working and we went to my second record with Arista, Walking Distance, and we were doing well...All of sudden, boom! The big mean Germans, the BMG group, went and put the hiatus on Clive Davis and

ousted him. Immediately, the first thing they did before they even had a meeting for coffee was, they closed the Arista Nashville office which closed the Arista Texas office, which put me back out on the street. I thought about going back to Sugarhill but at that time the Lost Highway thing came up. I talked to them and they said, 'We're putting together this super cool label.' My definition is, it's the coolest label since Sun Records. I thought, 'Hell yeah, I'll go and do it.'"



Keen has also formed his own record label and reissued three of his early recordings as well as a disc by a gentleman named Rodney Hayden. "I manage myself. At times I'm sitting on my ass. There's nothing to do really, except count paper clips or something. I had these three records and it turns out I can put those out. I swore I'd never get in the record business...This deal...all of a sudden these records came up and it turns out I could control them and do what I wanted to do and put them out on my own and probably make a few more bucks. So I did."



Taking a shot at the commercial music mess is required about now and although the subject is pretty tired I had to ask. "I really had some hope because I believe music is just cyclical and you go through some real bad cycles. I think pop music as well as country music sucks right now ... I've given up on the notion that it's going to change. It's so driven by image now that unless we went back to John Prine's song about blowing up your TV and moving to the country to find a home...if we don't blow up our TV's the music is not going to change because it's too image driven. Is there hope? No!"

Robert Earl Keen's live performance is just as wild as any Supersucker show. Sure there's a fiddle and a steel guitar on the stage and Keen does have that literary aspect to his songs, but guaranteed, the experience is similar. As I've been told many times by a wide assortment of artists, good music is good music. And

you get to see a major attraction in a small room. Keen had this observation. "Minimum we do 3,000 people anywhere we go in Texas. I grew up doing a solo, singer-songwriter thing. I spent a lot of time in small rooms, bouncing around, talking to people while I'm playing. Just filling time. As a matter of fact, when I went from playing solo stuff to band stuff I went from eight songs on my set-list for an hour set to 15 songs.

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All of I sudden I realized...what's wrong here? How come this isn't going to fill up all the time? That's because I talked all the time. I get in a small room and I have the tendency to talk more. However, the room in Salt Lake City is usually cramp-packed with people and they're usually shouting. There's not much talking going on. It's just more intimate."

**COMES TO  
UTAH**

by  
**WALTER**

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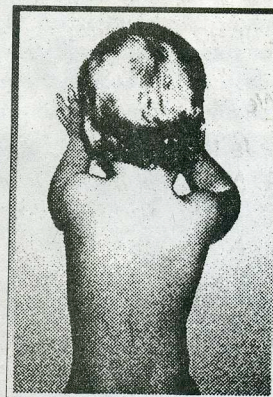
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by JD Ziegler

## **I WANT MY BABY BACK**



Such a strong boy. Such a strong baby boy. Just look at the breadth of his broad shoulders. He should have been named Samson, but he wasn't. He didn't have long hair, although it 'would have looked good on him. Even without those Biblical tresses, he was so strong that

three days after his birth he picked up his mother in his arms and carried her off to a secret place.

## **COMPARISON**

The game had only two rules. The woman with the shiny black hair would give you a prize - your fondest wish - if you correctly compared one stuffed parrot to another.

If you failed, she got to throw a dart at you and you were not allowed to move until she missed. I knew some of the parrots were happier than others but didn't know if they were the red or green ones.



continued on pg. 28



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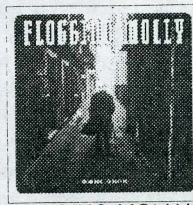
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# back in the saddle: saddle creek

by Stakerized! indie label spotlight

A lot of indie labels start out as small local imprints, and Omaha, Nebraska's Saddle Creek is a case in point. But they also have become one of the

Lumberjack after about 13 releases, in late '96, was about when we started looking for distribution. We contacted several distributors, but there was little touring or demand for our

bands. Then the bands started touring more, and in 2000 we got exclusive distribution with Southern Records, and we've been happy with that."

When asked what constitutes



## the faint

most notable new indie labels across the country, with groups **Cursive, Bright Eyes, the Faint** and others touring coast to coast, gaining new audiences at every stop. I talked to label founder **Robb Nansel** about starting from scratch to becoming one of the indie labels to watch, churning out some of the most talked-about music around.

"We started the label back in '93 when a bunch of people here were playing

bands," he begins.

"Everyone pooled their money together to put out records. In '96 we tried to legitimize it, to get some distribution. The first release was a **Conor Oberst (Bright Eyes, Desparacidos)** cassette, only about 100 copies. It's always been the same rotating cast of characters. **Slow Down Virginia** and **Norman Baylor** were two of our first bands. When we changed our name from

the "Omaha sound," he just shrugs. "I dunno. Just a whole bunch of bands, whatever is in common with the bands we put out. It all stems from a kind of songwriting basis. That's always been a real fundamental part. All the bands listened to **Slow Down Virginia**, which was similar to **Cursive** but poppier." There's the openly Midwestern feeling of **Lullaby for the Working Class**, the intensely personal lyrics of **Bright Eyes** and **Son, Ambulance**, the emotional dynamics of **Cursive** and **Bright Eyes**, the new wave influence of the **Faint**, and most recently, the

"omaha is a very supportive environment;

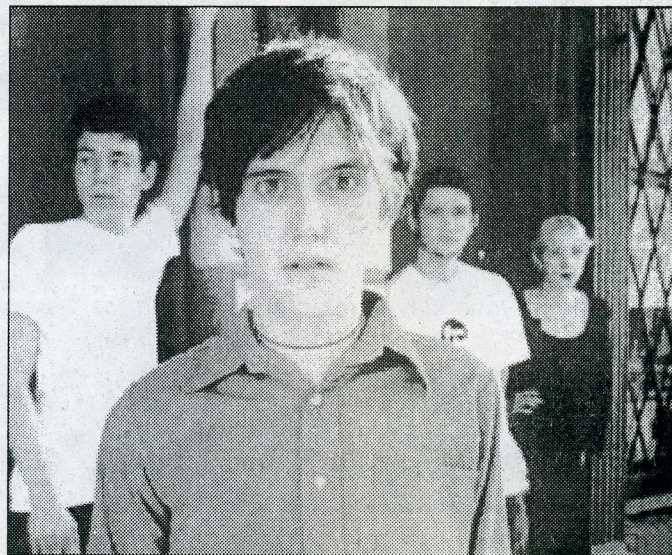
there's a real sense of community among musicians."

more overt sociopolitical expressions of **Desparacidos**. But what they all seem to have in common is an intimacy with the listener, as if the musicians were desperately trying to communicate rather than just perform.

How does the growth of the label reflect the growth of Omaha itself, as Oberst muses

on the **Desparacidos'** song "Greater Omaha" about the arrival of strip malls etc? "I dunno. It's all happening around the outskirts," Nansel says, "we are pretty much in the midtown area. As far as the

include the **Desparacidos'** *Read Music/Speak Spanish*, which takes **Conor Oberst's** lyrical outbursts from the singer/songwriter realm of **Bright Eyes** into a rock arena with ironic statements about his America like "The



label, at first we just put out tapes

## bright eyes

Happiest Place On Earth." Sorry

around town. Now we just got back from touring with the **Faint** in Europe. We are trying to keep up with the label's growth: we're no longer running the label out of our house. Last month we got a real office, and there are three regulars staffing it."

"We are able to put out what we want, and we're able to live. We don't have to work day jobs. We're not getting rich." What about the **Faint** touring with **No Doubt**? "No Doubt are big fans of the **Faint**," he explains, "and their booking agent called. We weighed the pros and cons—

About **Dresden, "The Convenience of Indecision,"** features Oberst's brother **Matt**, relocated from Omaha to **Chapel Hill, NC** with post-indie rock. **Cursive** frontman **Tim Kasher's** other group **The Good Life's** return to the label, slated for **March 3** is, Nansel says, "the last time more him, this time more the band."

Are there some different sounds for the label? "I don't know, are there? My perception is too close." **Azure Ray**, whose band members are also part of the **Saddle Creek** group **Now It's Overhead**, who just released their self-titled full-length, are

would our guys be perceived well? But we decided it was an opportunity not to pass up. The band got to do it on their own terms. It's a chance to expose them to new fans. They have now overtaken our previous biggest band, **Bright Eyes**, in sales."

New releases on the label

the first non-Omaha band the label has released with their debut EP November. "Those guys from **Athens, GA** have different musical influences," admits Nansel. "I guess they have a little bit of that Southern something in their sound. They're just people we've befriended over the years. It's a real tight knit group of people in



Athens, and we've been very fortunate to get them on the label. But it's also a very logical step to do stuff with them." Nansel met them while traveling down in Georgia, and their stuff just clicked. The two groups add synth-based sound to the label's repertoire, updated for the 2000's with layers of

environment; there's a real sense of community among musicians. I don't have definite plans for the label," he says. "We are trying to grow at a comfortable pace. Labels we watched growing up put out too many releases and couldn't sustain that. We'd like to expand a bit. The way the label's grown, we all



**desparacidos**

striking sounds beyond the surface, sometimes soothing, sometimes jarring. Also, Orenda Fink and Maria Taylor of Azure Ray constitute the label's first "girl group."

As far the Omaha scene, Nansel says "There are quite a few bands in Omaha that I don't care for. "We're just one little label; we can't put out everything in Omaha. We hope someone else steps up. For a scene like the Northwest/Seattle of the '90s, you need lots of labels. But Omaha is a very supportive

know each other, and if someone had the opportunity to sign with a major, we'd be supportive. Signing with a major has never been a goal of anyone here. It would have to be under the right conditions."

The closest the Desparacidos tour came here would have been February 26 in Boulder, opening for GBV. But days before, the band cancelled the rest of their after their bassist was injured jumping into the drumset. The Faint opens for No Doubt April 2 at the McKay Center in Orem. or more info check out saddle-creek.com.

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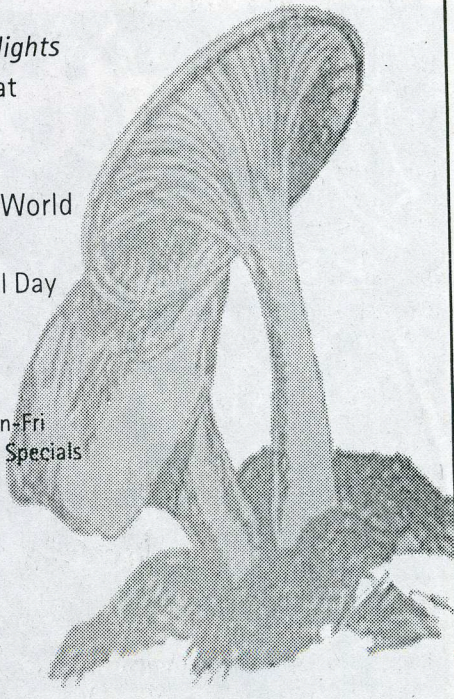
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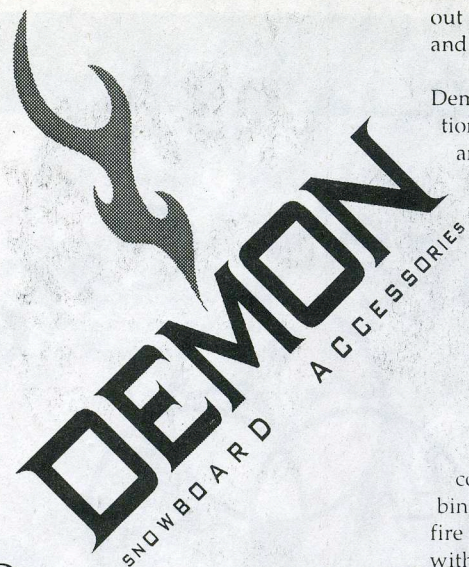


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"Demon

was founded in the winter of 1999 in an effort to create functional and revolutionary snowboard accessories," states Keith Davidson or Demon. I caught a free Demon shirt at TB10's Optigrab premiere and wondered where the company was from and what they made. I found the answer on the slopes of Brighton when I received a poster of Forum's rider **Rio Tahara** representing Demon products. After talking with Keith, he sent some products down for us to test

out and destroy. Here is how the Jib Gloves and Minotaur helmet weathered.

Demon's Jib Glove is made with a combination of neoprene, synthetic leather, posigrip and lycra. Basic translation: the gloves keep you dry, allow for ventilation and protection from the elements, and put grip and durability where it's needed. To test the gloves we put them through a series of the harshest elements and rated their performance. For the coldest of weather we froze the gloves in a gallon bucket of water. My hands weren't in them, but when they finally thawed out, I rode a day at Brighton and my fingers were pretty cold. Next, I pulled out the rubbing alcohol and lit them on fire to see if they could withstand the most brutal spring weather. Without melting, the gloves really held up to my "simulated" spring conditions better than my "arctic" ones. Buy Demon's Free Ride gloves to keep your fingers extra toasty in the winter, then pull out the Jib Gloves for March



and April.

New for the 2002-03 season is Demon's Minotaur helmet, I couldn't wait to pummel it. Helmets are supposed to protect the average snowboarder from killing himself or herself when trying to go pro overnight. We subjected the helmet to different levels of abuse representing different abilities. The ballpeen hammer is equal to catching your back edge while learning how to board. It keeps you from seeing stars and having a headache. The claw hammer however, could do some damage in the wrong person's hands. We subjected the Minotaur to several beatings and it came

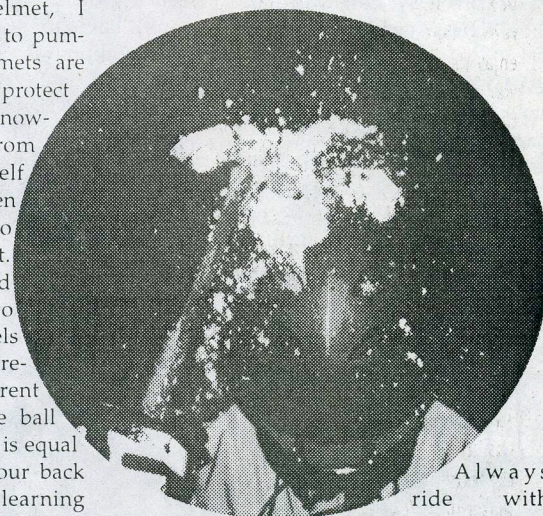
away merely scratched; pretty impressive. The claw hammer is equivalent to the first run through the park, trying your first 540, under rotating and landing on your back.

Your body might be broken, but your head is safe and freshly cool thanks to the massive air vents. They'll keep you from overheating when the patrol takes you down the mountain in the sled.

The sledge hammer is the granddaddy of hammers and will inflict the most damage in the shortest amount of time.

After three hits the Minotaur was still hanging together, I'm sure I could have broken it given enough time, but it had passed the test and I felt it useless to destroy it in the end.

The sledge hammer's equivalent is catching your back edge leaving "Bertha" switch, although you remember leaving the jump, flailing in the air, you don't remember the helicopter ride to the nearest hospital.



Always ride with respect to those around you and remember the mountain etiquette. Wear protective gear if you choose to have a productive and long career. Demon is a local company based out of Orem and they have plenty of snowboarding accessories, from Stomplocks, shovels, gloves, backpacks and waxes. Check out the last innovations at [www.demonsnowboarding.com](http://www.demonsnowboarding.com)

## product review

by Josh Scheuerman  
Photos: Nick Kenworthy

# Hatebreed

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The easiest way to fill a conversation with Daniel Ash would be to talk about the past. But those chapters, Bauhaus through birth, death, speculation, resurrection and all that came between have been extensively covered. I suppose it should be said that of the collected members of Bauhaus it was Daniel who walked away from the Resurrection tour, disinterested in writing a new Bauhaus record. In doing so he also walked away from an assured financial success. Bauhaus played nearly 50 shows around the world, the Love and Rockets tour that followed a week later was rooted in America and amounted to less than 20 dates. He may have also preserved how Bauhaus will be remembered considering that all involved have been greatly influenced by electronic music over the past ten years and that might not sit well with those who want to believe it is still 1983.

This isn't the first time Daniel has walked away from certain success into a solo career. Following the massive success of Love and Rockets' self titled release and the top ten hit "So Alive", Daniel released 1991's Coming Down and 1992's Foolish Thing Desire before reuniting with Love and Rockets to release the highly misunderstood and underrated electronic release Hot Trip To Heaven. When asked to compare his new release with the previous solo releases he says that was ten years ago, this is a new chapter. There are the obvious electronic elements but the writing process hasn't changed; most of the songs start with a bass line or drums, vocals and guitars are added later. The recording process was quite different. Rather than going into a proper studio the songs were recorded in home studios. The first half of the album was recorded in his home; the later half of was recorded earlier in Keoki's studio while the two shared a house. When asked about his writing relationship with Keoki, Daniel explains that even though they lived together for a year they rarely wrote together. The only evidence of any collaboration came via the title track, "Jealousy" on Keoki's last full-length. Daniel stresses that this is a solo record, but does credit Richard "Reb" Bradford and Patina Crème, who acted as engineers and musicians on the album; as major factors in the recording process.

Unlike many musicians who hide behind a façade of artistic arrogance Daniel reveals that it is important to him that people enjoy the music he is creating. He realistically wants commercial success but confesses half the fun is not knowing what is going to happen because the industry is impossible to get a grasp on. You can be completely out of the spotlight and fifteen minutes later you've charted a hit. Ten years ago MTV was driving radio, now radio dictates what songs will get videos made. His primary focus has been set on America but renewed interest from European labels has opened up new possibilities. Surprisingly this European attention has little to do with the Bauhaus connection and more with Daniel's guitar meets electronica spin. I suggested he play some of the festivals, he said he'd



just  
have  
to wait  
and see  
what  
happens.

In support of the album, Daniel will be hitting the road on an extensive tour across America. Initially the tour was going to focus on solo material alone but in the process of putting together a set list it became clear that

songs from through out Daniel's career and projects fit perfectly within his over-all concept. Meaning you can expect to hear tracks from Bauhaus, Tones On Tail, Love and Rockets along side tracks from his solo releases when he plays Club X-Scape on March 12th. He also says he'll laugh more on this tour. Even if the last decade's love affair with electronics has left you dissatisfied I guarantee you don't want to miss this tour. It is the closest thing to a Bauhaus/Tones on Tail/Love and Rockets reunion festival that you'll ever see.

# DANIEL ASH

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Optimus Prime





# THE EVOLUTION OF A REVOLUTION

Shredding the 80's.  
by Josh Scheuerman

Staying true to the title, there was a revolution taking place. The tradition of skiing was slowly being disrupted by a new sport that had no precedents to follow and no expectations to meet.

Snowboarding in the Wasatch Front was first started by East Coast transplant Dimitrije Milovich, who moved here for the unbelievable snow conditions Snowbird and Alta offered. Soon a younger generation would take notice, and within a decade this radical new sport would challenge and change every facet of the snow sport industry. This is the history of snowboarding in the Wasatch Front during the 80's and how these legends helped shape the sport to what it is today. Less than 20 years ago there were three prominent companies in the U.S. that manufactured boards. Jake Burton-Carpenter on the East Coast, Tom Sims on the West and Dimitrije Milovich crafting Wintersticks here in Utah. Two companies that were also producing boards were (Chuck) Barfoot and Avalanche. The early 80's showed little promise of this new sport being more than a fad, one that would eventually disappear from the mountains all together. Besides Dimitrije and a few of his friends riding Wintersticks, there were no other boarders in the Wasatch Front. Between 1981-1982 a small group of bored young skiers hand built and modified some boards and taught them selves how to snowboard. Jeff Davis and a few friends would ride down the hill out front of the General Motors on Foothill Drive, while Rich and Rob Varga were riding the hills of Flat Iron Mesa Park. Getting your hands on a snowboard was also a challenge. Pederson's Hardware and Hobie Cat carried a few Burtons and Milosport carried Wintersticks, but there were no specialty shop to speak of. Riding at a resort was also a problem faced by snowboarders. In Utah, Alta was the only resort to allow snowboarding, albeit with a few strict guidelines to follow; first you had to load and unload the ski lifts with skis on, then put those in your pack to ride down on your board, but

not on the groomed trails. At each cat track, boarders would have to unstrap and walk across the run and then strap back in. The rules were strictly enforced by ski patrol. In 1982 the first Snowboarder Magazine featured an interview with Jake Burton-Carpenter, who talked about riding at resorts, "I've had the most fun in resort areas, but I don't think it should be pushed for resorts to have to allow snowboarders. After all, there is always the backwoods type of snowboarding. I think it should be stressed that if you can find a resort that allows you to ride there, courtesy must be used at all times. It will just help out in the long run." However, the ride at Alta would not last long in the end. Due to complaints that snowboarders push snow off the mountain, made to much noise, and when following the rules to walk across the cat tracks, left foot holes.

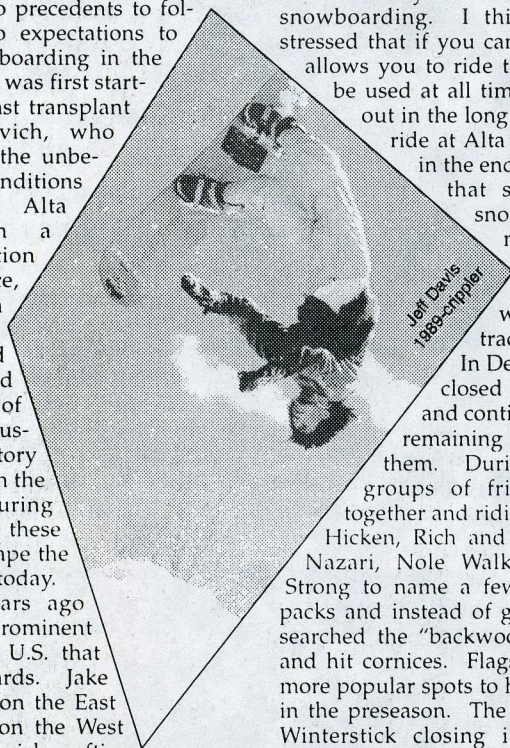
In December of 1984, Alta closed its lifts to boarders and continues to be one of the remaining resorts to not allow them. During this time, small groups of friends were getting together and riding. Jeff Davis, Drew Hicken, Rich and Rob Varga, Dennis Nazari, Nole Walkingshaw, and Tim Strong to name a few, stuck together in packs and instead of going to resorts they searched the "backwoods" to hike jumps, and hit cornices. Flagstaff was one of the more popular spots to hike, along with Alta in the preseason. The '86-'87 season saw Winterstick closing its doors while Barfoot, Flite, Sims and Burton were really just starting to make a profit. The Southwest Surf and Skier's Association were campaigning for snowboarding to be accepted at resorts around the country by forming chapters in states with resorts. From 1984-86 Dennis Nazari formed the Utah Chapter and helped certify boarders. A Certification Card was proof that a snowboarder could make turns and had a restraining device on their boards as to not injure anyone else on the mountain. Ironically, the opposite happened when a skier collided with a boarder in Colorado. The snowboarder sued the resort since the skier was not certified to ski. So instead of certifying skiers, the certification card policy was dropped, which allowed snowboarders to

buy lift tickets without the hassles. With the campaigning of Dennis Nazari in Salt Lake and Tim Strong and Kevin Champagne in Ogden, resorts slowly allowed snowboarding back on the mountains. Beaver Mountain in Logan, UT was the first resort to open its lifts back up to

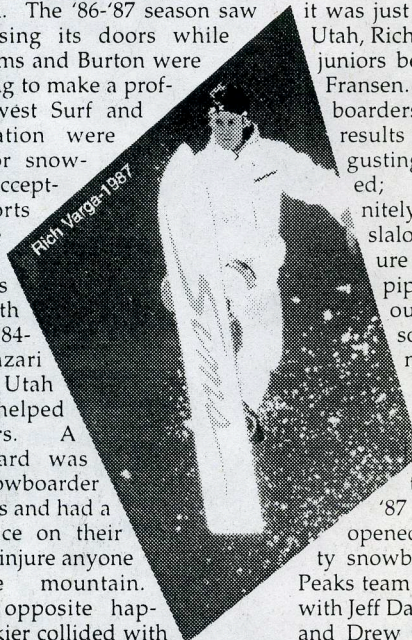


snowboarding full time. Brighton, Park West and Powder Mountain would follow in the next two seasons. With years of riding under their belts, local Utah film makers Mick Worthin and Mike Lookinland (a.k.a. Bobby Brady) shot "Tallest Wave" and showed just how progressive riders were at the time. Winterstick first sponsored Andy Brewer in the early 80's and by '85 he was spinning the first 720s, front flips and double grabs on film. Dennis Nazari, Rich Varga, Drew Hicken, Brett Fullmer, Jean Higgins, Bill Harris, Kevin Champagne and Greg Martinez were all featured in the first snowboarding film in Utah.

Small contest circuits had started around the country for several years, with the first World Cup being held in Breckenridge, Colorado with some of Utah's own making the drive to try the contest circuit. Although it was just a small display of the talent in Utah, Rich Varga took third in half pipe for juniors behind Rob Morrow and Tucker Fransen. No one had seen so many snowboarders at one time before. The contest results were released along with a disgusting blurb about the event that stated; "Although snowboarding definitely has its niche in the gates of a slalom course, the real crowd pleasure is the freestyle event, a.k.a., half-pipe. When a snowboard launches out of a frozen half-pipe and does some fully contorted aerial weirdness, it draws immediate attention." Snowboarding was now getting national attention and companies were snapping up riders to represent them on their pro rosters. In October of '87 Salty Peaks Snowboard Shop opened their doors as the first specialty snowboard shop in Utah. The Salty Peaks team was the first shop team in Utah with Jeff Davis, Dennis Nazari, Jean Higgins and Drew Hicken, all sponsored by Gnu. Each year there was more pressure to allow snowboarding at resorts and by the late 80's Sundance, Elk Meadows and Brian Head gave full access to snowboarding, which left Snowbird, Park City, Deer Valley, Solitude



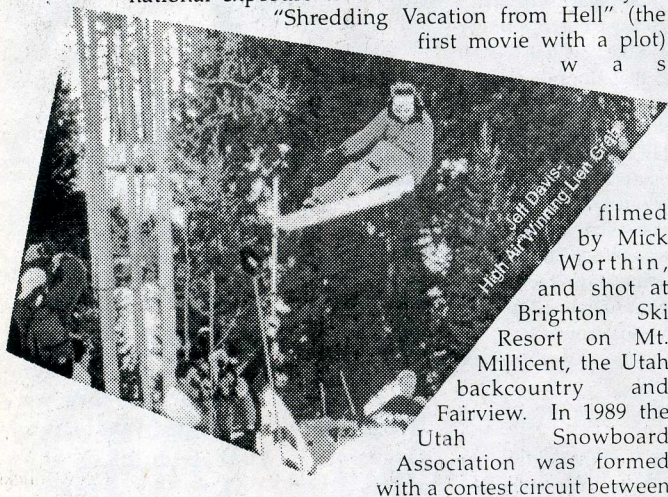
Jeff Davis  
1986-crippler



Rich Varga-1987

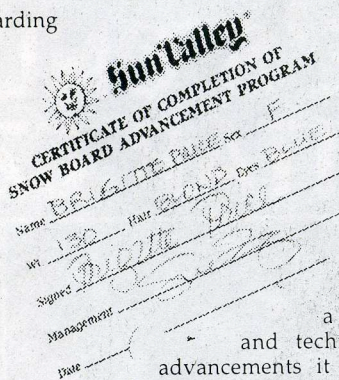


and Alta as skier only. An article in the 1988 Salty Peaks newsletter entitled "A Ban on Snowboarding?" talked about keeping resort acceptance; the same speech Jake Burton had made six years earlier. "It should be every snowboarders duty to keep an eye out for our sport and its acceptance at local ski areas. So if you see someone cutting ropes or other violations, do yourself and snowboarding a favor and let that person know in a nice way that he or she is endangering everyone's riding privileges every time the tally of violations grows. We should all support the resort rules or stay in the back hills." The same speech can be given for today's boarders, resorts do not have to allow snowboarders and it's a privilege to ride at resorts, so show respect to everyone on the mountain. The first pipe and slalom contests were hosted by Park West and Powder Mountain and organized by locals in an attempt to bring national exposure to Utah resorts. The same year "Shredding Vacation from Hell" (the first movie with a plot)



Park West, Powder Mt., Sundance and Nordic Valley. Men weren't the only ones that were boarding at the time; the Utah Women's Snowboard Team was the first all girls team worth mention. They traveled and did demos at resorts to promote female snowboarders.

In the early '80s, snowboarding was little more than a passion. No companies were making much money at it and those that were only wanted to develop better technology for the sport. With resort accept-



ance and technology advancements it was a sure bet that snowboarders were not going to disappear, despite skiers' wishes. With national contests, and sponsorship from new companies, the sport took on a more corporate agenda, capitalizing on the sport. In short, in a decade snowboarding had traveled from the backwoods to the resorts and by the late 80's snowboarding was ready to blow up.

**The Late 80's**  
 Stephanie Charington  
 Brett Lockwood  
 Steve Royal  
 Chris Bingham  
 Steve Fry  
 Linda Holder  
 Bridgett Price  
 Lori Gibbs  
 Shannon Smith  
 George Johnson  
 Sam Clark

**The Early 80's**  
 Dimitrije Milovich  
 Andy Brewer  
 Jeff Davis  
 Rick Pratt  
 Scott Jacobson  
 Brian Hanson  
 Drew Hicken  
 Rob Varga  
 Rich Varga  
 Greg Martinez  
 Tim Strong  
 Dennis Nazari  
 John Wolt  
 Brett Fullmer  
 Dave Heywood  
 Nole Walkingshaw  
 Chris Coleman  
 Eric Archer  
 Drew Read  
 Brain Thorn  
 Kevin Champagne  
 Dave Rodriguez  
 Brenner Adams  
 Justin Jiminez  
 Bill Harris  
 Jean Higgins

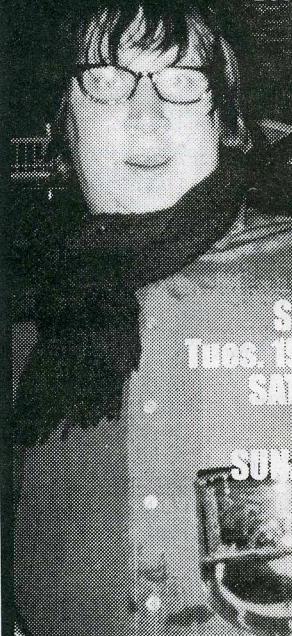
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 ECO, Low Profile  
**Tues. 12th** Poison Candy  
**FRI. 15th** Flesh Peddler  
**SAT. 16th** Dirty Birds  
**SUN. 17th** St. Patty's Day Party  
**Tues. 19th** U.C.G.I.E.S. Chubby Bunny  
**SAT. 23rd** Washington Generals,  
 Bad Apple  
**SUN. 24th** Juggernaut, My Density  
**SAT. 30th** Gerald Music

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UTAH'S NEW ROCK

**The Blaze!**  
**102.3**



many  
finger-  
print here"

**Illusive:**

"Who would put their palm print everywhere? Who would be so dumb?"

**SLUG::** How did your show go the other night?

**Illusive:** I had to do it in a wheel chair. I had this Indian roll me around. He was my dancin' shoes.

**Paul:** You missed out, his ankle was fucked up.

**Dave D.:** He's on the limp. We played a house party and some crazed fan tore him apart.

**Illusive:** Man she fucked me up.

**Dave D.:** The girl was pretty, dude.

**Illusive:** Yeah and then her boyfriend was like, "your fuckin' my girlfriend, how dare you", broke my ankle-bastard, had to play in a wheelchair.

**SLUG::** You need to make up more details for me.

**Illusive:** It's true. I was drunk. There was some girl, I probably wouldn't recognize her, I probably wouldn't recognize him either, (if I saw them again) I'd say "hello", he'd probably say "hey, you're the fucker that slept with my girlfriend." and I'd say "hello."

**SLUG::** That's totally rock and roll. Is it difficult

**Seany B.O.D.:** We're not super heroes.

**Illusive:** Illusive, that just means I'm imaginary, baby. Police try to bust me, my fingerprints, they don't check. Like, "who is this Mr. Flamingo? It's a name that doesn't register. Maybe I should be checkin' under something else." I'll tell you somethin'. When we played Moab they gave me GHB in my drink. I was so trashed. I had two shots and had to navigate back to the van. When the sun woke me up the next morning I was sick and couldn't wear my contacts and was blinded and had to drive all the way back home and when I got to work they were like "what happened to you" and I was like "dude I was poisoned"-

**Seany B.O.D.:** That's just because you drank some girls drink.

**SLUG::** When you woke up are you sure your ass didn't hurt too?

**Illusive:** (To a friend on the other side of the room) Joe! You were there. You were poisoned too. They were passing around this bot-

You sure your ass didn't hurt, maybe it was GHB.

**Illusive:** You know, that's the funny thing. You lose time.

**SLUG::** Kind of like alien abductees?

**Dave D.:** Yeah missing time and a big light-

**Illusive:** Well I saw a big light coming over the hill and I heard "git 'em boys!"

**Seany B.O.D.:** The time we played before I lost a pint of blood over in Moab.

**SLUG::** You lost a pint of blood but did you find an extra \$25?

**SLUG Magazine** and the **Urban Lounge**, a private club for members present the **Sore Losers** with the **Corleones** and the **Washington Generals**. Just 5 bucks, show starts at 9:00 PM.

# LOCALIZED

in my  
life—I  
couldn't  
even walk  
back to the  
car.

**SLUG::**  
See, you  
couldn't walk  
back to the  
car.

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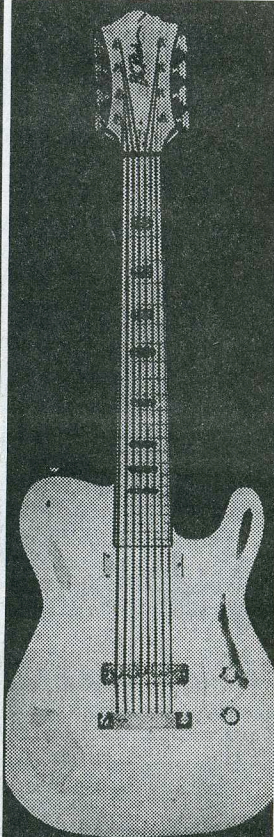
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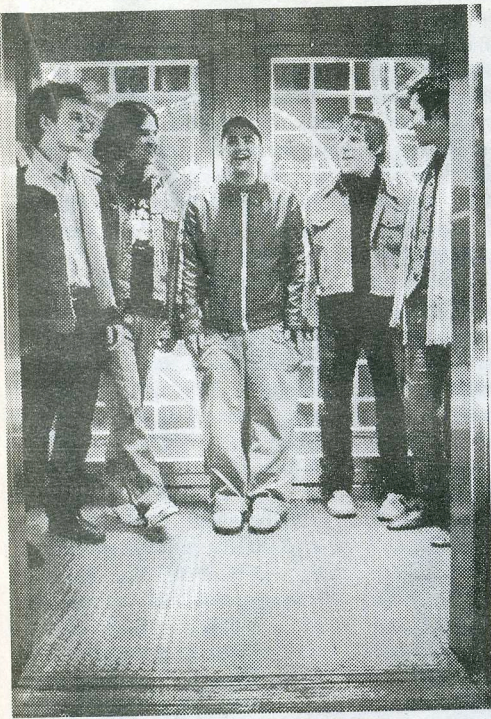


Photo: Catherine Sorrentino

## ROCK AND RYE- STRAIGHT NO CHASER: THE RYE COALITION INTERVIEW BY STAKERIZED!

There's Bruce and Bon Jovi, not to mention Skid Row's Sebastian Bach. Add to the list of New Jersey rockers Rye Coalition. We talked to vocalist Ralph Cuseglio in the midst of the tour in support of their third album *On Top*, on Tigerstyle Records.

"The band started in 1994," he relates. "We have all been friends since grammar school. Right after high school we started playing together. It was really natural. During the time we started we listened to a lot of indie rock and hardcore punk, and we played to those kinds of audiences and venues. Then our tastes became more eclectic. We started listening to stuff like our parents listened to: Zep, Sabbath, the Beatles and Grand Funk."

The influence was reflected in their music. "We started moving away from indie/punk rock, though that's what first pushed us to start playing. We turned to raw punk with more of a heavy metal feel."

Where did their name come from? "We were try-

ing to come up with a name and our old drummer, Dave's brother, was making a sandwich and said, 'how about rye?'" Good thing he wasn't eating pumpernickel. "It was just Rye for a year and a half, but that was too short, so we tacked on Coalition, it just sort of sounded cool. People think it refers to alcohol or the stuff acid is made from. A girl at one show thought it was Radical Youth Enthusiasts. I let people think what they want."

"Our song titles generally come from personal jokes, or something we've heard people say without realizing how brilliant they are. We try to remember them. It's like a whole other element for the listener to contemplate, another form of entertainment. One of the things that's really important to us is to have a good time. We aren't a 'joke' band but humor is very important." Songs on the new disc include "One Daughter Hotter Than a Thousand Suns," "Stop Eating While I'm Smoking" and "Stairway to the Free Bird on the Way to the Smokey Water," which sums up their influences pretty well.

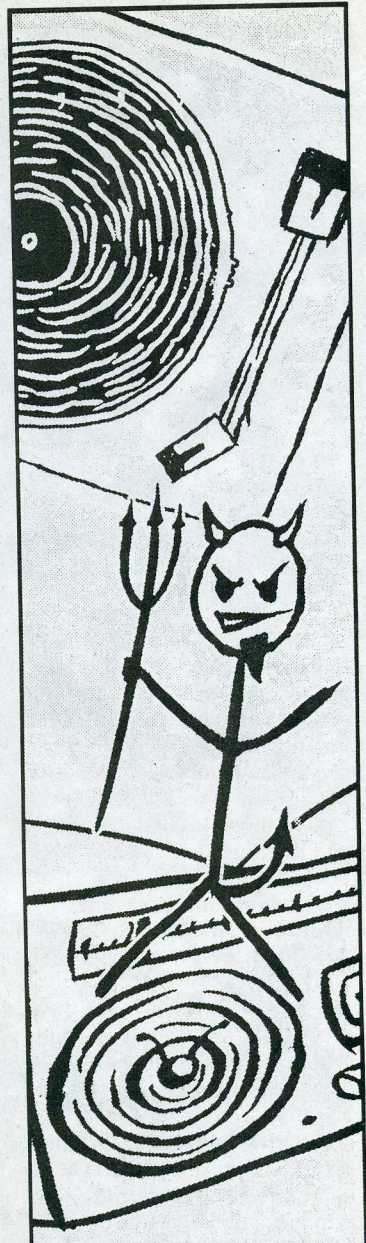
As if that wasn't enough to show how hard they rock, the new album was produced by Steve Albini. "It was cool hanging out with him," Cuseglio says. "He's a great guy. You have to put aside your preconceived notions. We've all read stuff about him being difficult to work with, but that's not true at all. After we got out the jitters, he made it really comfortable. He doesn't interfere, he's just there to get it down. He really captured the way we sound live."

Speaking of their live show, "it's pretty explosive. We try to put on a really intense live show,

with a lot of energy. It's very stimulating to watch us. There's a lot of jump-

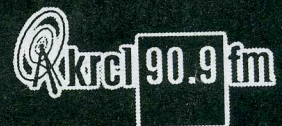
ing around, we think it comes naturally. We're really happy with the new record; we'd describe it as a pretty damn good rock'n'roll album. We balance old and new stuff live. We do a few covers, like Grand Funk and AC/DC's "Whole Lotta Rosie." We try to play requests."

Rye Coalition rocks Kilby Court March 26.

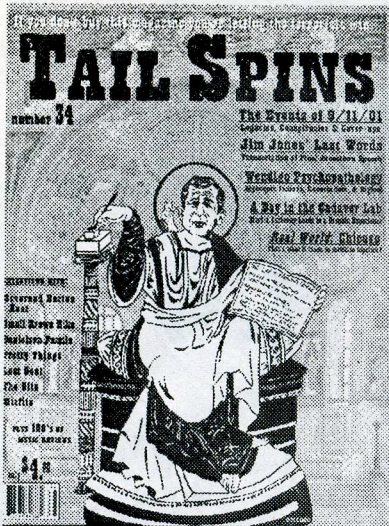


# KICKING JUDY

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## A Tale Spun Zineland by Stakerized!

Publishing zines can be habit forming, we've seen that by now, but to put out not one but two you'd have to be, well, a little bit lunatic. But that's what Chicagoan Brent Ritzel does. And not just any zines but Tailspins, a zine of music and weird culture and the Zine Guide, a zine compendium that lists zines of all types from all over the world. Both zines clock in at over a hundred

pages. We talked to him and found out what makes a multi-ziner tick.

He started Tailspins in 1991, and is on the verge of #36. Zine Guide came into being at the end of '97, and he's published five of them, or roughly one every nine months. But perhaps more importantly, why? "Originally I was running a couple of record labels, and it was like the l a b e l

newsletter. By #7, I wanted to expand the focus," he explains. "At first it was just a free zine in record stores in the Chicago area, then I had to start selling it. People from Cargo Music were taking the free copies and selling them."

The zine's tale is a familiar one, starting out small. "The first Tailspins was two pages xeroxed, then newsprint. #19 had a color glossy cover. Then content start-

ed to change around #25; we started to cover more strange social phenomena. Like the history of cannibalism, or Bigfoot. Just stuff I'm interested in."

He started Zine Guide for a combination of reasons. "I heavily promo-ed Tailspins to the indie press for reviews, so I had databases of all different magazines, and even listed content. I had a list of three or four thousand zines. At that time, Factsheet Five was dwindling. Also, toward the end a couple of Factsheet Fives reviewed Tailspins and only mentioned very few of the features in our zine, and I found that annoying. I said, I'd rather have just a listing than a review that doesn't give a very good description of the zine."

Thus the Zine Guide was born. Just as hefty as Factsheet Five, it was

organized just as a list of zines, with very brief descriptions and vital info like how many pages and prices. It wasn't divided into different genres of zines like Factsheet Five, but had exhaustive indexes in the back of different features found in different zines. For instance, if you want to know every goddamn place Fugazi has been interviewed, this is your zine.

"Tailspins has never made money, though it broke even," he explains another *raison d'être* for Zine Guide. "It was a chance to put something out that people needed, not just wanted. All the money goes back into it. It covers the expenses, but just barely. The more money we have, the more mailings we can do." Continuing the tale of ZG's follow-up on Factsheet Five, "We came out with the first Zine Guide in 1997, and Seth Friedman did the last Factsheet Five, #65, in 1998. Maybe he saw ZG and said, someone else is doing it. Although ZG is more of an index. We were taking a different task: we wanted to make Zine Guide

more democratic, with more objective info, not the opinions of reviewers who could be having a bad day. I think they reached a point of burnout. With ZG #6 we added a few more reviews, for people who like that."

Factsheet Five is supposed to be starting up again in April. After a long search for a successor, Friedman is turning the helm over to Tom Wheeler, publisher of Alternative Press Review. "He should be good," says Ritzel, "if he can do it, because he comes from the zine world. Competition is always good. It's good to have more resources, not just have one source for your information." A new Factsheet Five would be a bit hamstrung by money owed old subscribers, Ritzel

notes. For more information about the new Factsheet Five, see [www.javaturtle.com/factsheet5.html](http://www.javaturtle.com/factsheet5.html).

"Half the people love categories, and half hate it," he continues. "A lot of zines can't be categorized, and I think it makes it hard to find different zines. A lot of zines out there just don't fit, I mean the same zine could be punk or

gay or 'weird.' I'm a philosophy major. I don't like categories; I like people to figure things out for themselves. You have to read every listing, and I like that." If there is a certain title you want, they are alphabetized. "Zine Guide is there for a lot of people, not just traditional zine readers. Publicists can find out where their bands are being interviewed. This is 10,000 hours of marketing research. The alternative press index is \$300. We don't want to raise our price over \$6, because then it's getting too close to the price of a CD."

The question resurfaces, how can he be so driven to publish? "I'm not an audiophile; what I loved about music was playing in a band. The moment I first saw a zine, I bought it, and got caught up in it. I thought, this is an amazing country, where you can

print up whatever you want and xerox it at Kinko's. It's beautiful, it embodies what our country is all about. It's the voice of youth. The average female zine reader is 21, the male 27."

Then he talks about some features in the latest Tailspins, like a hilarious story about protests against MTV Real World in Chicago. "The only thing the hipsters of Chicago could mobilize against was Real World," he laughs. "They just wanted to be on camera. Everybody was wrong: the

protesters as well as the big corporations. No one else in the media took the perspective we did. There are real issues to protest. The protesters are doing a lot more to bring about gentrification and drive out the lower classes than people like MTV are."

And then there's the Jim Jones transcript. "That's really interesting. My sister and most of my interns

were born right around the time that happened, and they'd never heard of it. The transcript just got released. It's a bit of a journalistic coup for us; it's not out there much. There are facts that aren't well known: the CIA testing mind-control drugs down there, and Jones himself was assassinated. It may be the best piece we've ever published. It gives a feel for the insanity of their final hours. Our writer added notes and described some of the eerie noises on tape besides just the transcription." Also great pictures, like Jerry Brown with his 'buddy' Jones.

Tailspins responded, as much of the press did, to 9/11. But Ritzel took a different tack from most, critiquing people like Bush and Jerry Falwell, delving deeper into actions of our government. "Our piece was all found material, culled from thousands of pages. I think it's really important that we understand who our president is, and what he's all about. His grandfather's companies were seized as fronts for the Nazis. It



goes so deep, the Bush family is in bed with so many people. People don't seem to want to know. Maybe that's why members of his family do drugs and drink, to escape. The most addictive thing, though, is capitalism; it keeps people numb, so they don't have to face the real issues."

He explains why many of the music features in Tailspins aren't current bands, but classic groups like the Misfits, the Pretty Things and early grunge band the Gits, though he also covers Danielson 'Famile and Small Brown Bike. "We want to

say, do not start a band only to clutter things up with crap. You should approach it like painting; study the old masters. I got to a point four years ago, after foolishly trying to listen to every disc received for review, where I got turned off from listening to too much music. Don't start a band if all you've listened to is Limp Bizkit. I'm not trying to impose my issues on people," he continues to rant. "In Tailspins, we try to cover stuff

that rocks. We don't do metal; I never went through a metal phase. We are selective with reviews. I took a year off Tailspins to avoid burnout. Out of five CDs, only one will be any good."

As far as plans for his zines, he shrugs, "we're still in the midst of designing the Zine Guide Website, it's kind of pathetic. My main goal,

now I have a Co-Editor and five or six interns, is just to get the zines out twice a year. I'd like to organize a zine festival here perhaps in October. We are holding monthly zine readings at a local bookstore. We just try to educate people about what zines are. When zines like Factsheet Five and Ben Is Dead folded a few years ago, people in the media said zines are dead. Zine Guide is meant to help preserve zine culture. 65% of all zines have a website, and I know only 12 zines that are web only. So much for the death of print."

"The only people that make money are distributors and print-

ers. It's a huge industry; we need to get smarter about how we make ends meet. But it's never dead. The zine community and indie punk communities have always propped each other up. 95% of our ads come from punk

labels. Zines are an incredibly important democratic force. To help preserve the culture we have donated 2500 zines from our review archives to libraries. Many of them don't know what to do with them. But we are in one of the most important periods in history. With 9/11 there is a need to document things going on now. Think if more of the underground papers from the sixties had been saved."

**Write  
Tailspins/Zine  
Guide at POB 5467,  
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*Thomas Jefferson would be psyched!*



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# fugazi

## Steady Diet of Independence:

### A Conversation with Ian MacKaye

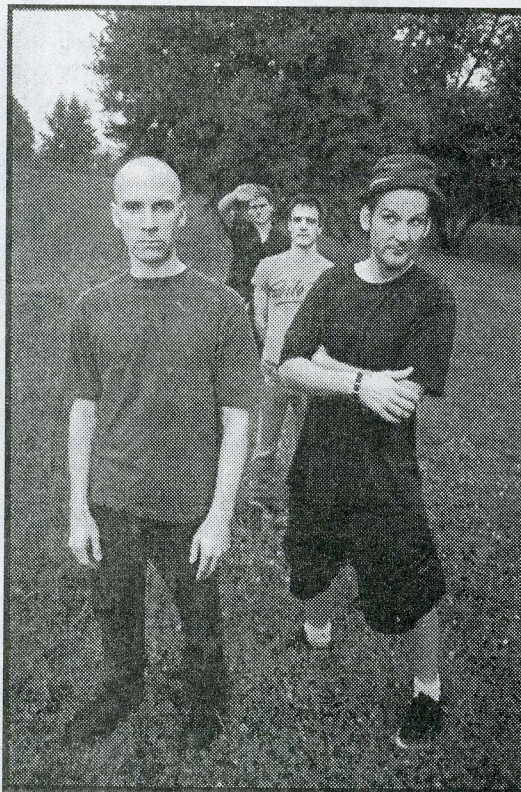
By: Jeremy Cardenas

Photos by: Shawn Scallen

For 15 years Fugazi has been making music that is both adventurous and antagonistic. Within a sonic excursion that varies from melodious to downright raucous, they hide lyrics that pertain to things both personal and political. It's up to you to disseminate. 2001's release, *The Argument* finds guitarist/vocalist Ian MacKaye, guitarist/vocalist Guy Picciotto, bassist Joe Lally, and drummer Brendan Canty exploring uncharted musical, and topical, waters and bringing into existence one of the band's strongest releases to date. Where most of punk rock's progenitors have seen fit to rest on their laurels and relive past glories, Ian MacKaye has maintained forward momentum, rarely stopping to look back. He and the band control all elements of their musical career from releasing their own records on MacKaye's Dischord label, to booking, all the way down to hauling their own gear. Theirs is the example of how to do it yourself without compromise, and they are looked up to by the legions of underground musicians struggling to make it on their own terms.

SLUG: When you started on this journey, did you figure it would go this far?

IAN: No, I didn't "figure" on anything. I don't figure on the future whatsoever. I work on what's at hand. My general position on the future is this; The future is a point that is around the corner. It's up the road and around the corner. I can never see the future, no one can, it doesn't exist in that form; however, it's there. It's definitely there, that's for sure. We don't know what is going to occur between here and there, and we don't know what the future will be like, but it is definitely there. So, in my mind, the most important thing we can do is to take care of the vehicle. Take care of the car, take care of the situation so that we can get up the road and around the corner.



SLUG: Right.

IAN: So, just keep your engine clean, that's the way I've always approached it.

SLUG: That's a good analogy. Keep it moving forward. Within that, a lot of people have questions about your lifestyle, and that sort of thing, I would imagine that is a big issue..

IAN: Don't over emphasize that. Even though I am definitely completely straight, that's not really the point. It has more to do with trying to do the right thing. Try and take care of whatever's happening at the moment and do the right thing.

SLUG: I just watched "Instrument" yesterday. How did that film come about?

IAN: It turned out that we made it much more of a visual record, almost like a meditation on the band.

It's not entirely a documentary, because not everything in it is necessarily true, it's just a meditation. In a way, I think that our sense was that the band, at some point in time, will cease to exist. There's no doubt about that. The band is comprised of the four members, and if any one of the members were to leave the band, the band would be over. Everyone is equal in that. Our feeling was that should the band stop, or cease to perform, if people want to have an idea of what we did, or how we moved, visually, they would have to turn to a video or film format. We figured, why not cast our own vote about how we would like to be documented in a visual form. Let's make a piece of work that we feel represents not just the images that we think are powerful, but maybe present it in a way that doesn't forget the art and the humor and everything else that is a part of this band. So much of this band has been relegated to this humorless, political point of view that people don't get to see it completely.

SLUG: Totally, the video humanized the band for me. I liked the fact that you get to see all facets of what's going on rather than a media manipulation. I especially liked seeing the humorous elements, and seeing how you [the band] relate on a personal level.

IAN: Again, our point of view about that was if you don't talk to the press, then the press will start creating things for you. Your options are to either talk to them, and in that you fabricate a personality for them to write about, or you don't give them anything and they fabricate your personality for you. If you think about the press as sort of a high school world, and they're just scared of us because we didn't talk, it makes them think we're Marxists or something. Our position was that we were a band, we played music, and we didn't need, and were not comfortable fabricating a personality for them to write about.



We come from a community that does not require that kind of fabrication. We are within the people in that community, we talk to the people, and they know us. They get it. From our point of view, we just said, "Fuck it." We're not going to create this personality for them, so it ended up being, from the press point of view that, "Fugazi doesn't do interviews." Which, that's insane, I've done more interviews than anybody.

SLUG: I think it's very ironic, because if you look in 'zines or even if you look for interviews on the internet there's hundreds of them. You fly below the radar, but you're very accessible.

IAN: I'm in the phone book. (laughs) I do interviews all the time.

SLUG: I've only seen you play twice, but the last time was great.

IAN: I've been there many, many times. Was it the Rocket from the Crypt show?

SLUG: Yes.

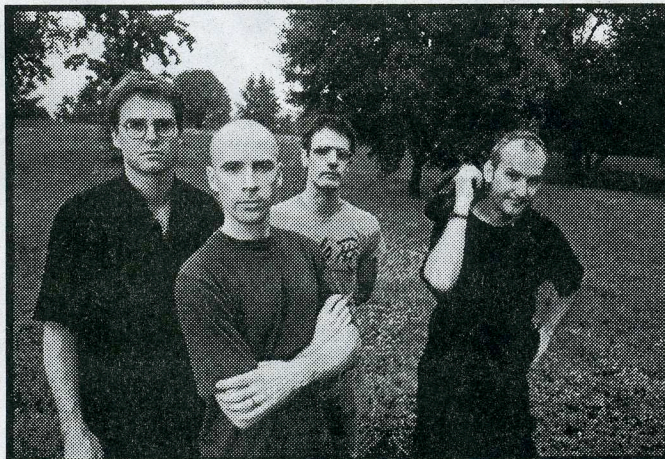
IAN: That was the one that the straight edge gang guys rioted. (Laughs) That was incredible.

SLUG: Being staunchly anti-violence, how does that make you feel about these people? To me, I meet these great, political, intelligent, and outspoken types that are straight-edge, but then you get to the "meathead" violent types, and it takes away from the cause so much. It's crazy.

IAN: There are people that are involved in issues because they're passionate about that particular issue, and they feel like they're doing the right thing in life. They feel good about it, and they're trying to be constructive. There's another point where issues can be used as a line of demarcation. It's a line that can be crossed. Those people who use issues as lines to be crossed, their issue is violence. They have a belly full of violence, and they're trying to find a place to let it out. They're not thinking about issues in the constructive sense, they're thinking about it in a destructive sense.

They're looking for a way to say, 'Here's a line, cross it and I'll kick your ass.' because violence is what is driving them.

Their violence is looking for engagement. Like that night in Salt Lake City, those kids just wanted to fight. The straight-edge thing, at the time, was a very convenient way to get into a fight, because it clearly marks what is acceptable and what isn't. I guarantee you that nine out of ten of those guys are no longer straight-edge now, and I guarantee you that seven of the ten still get in fights over absurd things. The violence thing sucks. Let's say you go to a



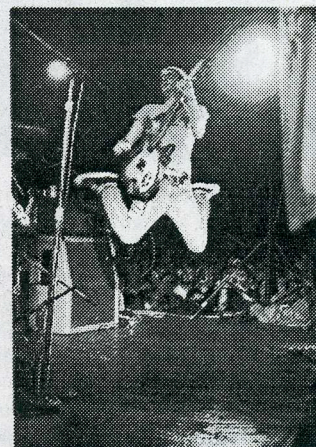
party. You have thirty people there at the party, and twenty-eight of the people are engaged in incredible conversation. They are full of ideas, dreams, and constructive thoughts. There's real engagement between them. Then two of the people get into a fistfight. All you're going to be talking about for the next couple of weeks is the fight. That's the nature of the human animal. Violence is something that is shocking and repeatable. Like in Salt Lake City, for instance, for every one of those guys that threw a fist at that show, there are still a hundred people out there that are still thoughtful and good people that call themselves straight-edge.

SLUG: What I got from that show in watching the band was the symbiosis between the band members. I liked that you didn't know what was coming next, but it came naturally and brought a kind of balance to the show. How long did it take to get to that level?

IAN: Well, we actually never use set lists, ever. It started with our first practices with just Brendan, Joe, and I. Almost every one of the songs would start with the guitar, so once we had a song down we would just sort of go through them.

We just got into a habit of it. We practiced today and just went through it. We have about 100 to 110 songs, right, and we have this long selection to choose from, so the shows will always be different. We never know what we're going to play. That way we can make the set reflect the circumstance of the evening like how the stage sounds, the room sounds, how we feel physically, or how the crowd is behaving. So, if you have a crowd that is going insane and jumping on one another, maybe we might play something quiet to get some balance on the case. Or if it's a big boomy room maybe we'll play something slower so that it's not completely lost. It's an opportunity for the set itself to actually be connected to what's happening, as opposed to when you have a written, scripted set, and you just have trot out the performance every night. That would have broken us up about ten years ago probably. We need to keep it free.

SLUG: Lyrical content is what has made me fan of Fugazi for this long. Your subject matter ranges from political to personal, and I enjoy that. It seems that you don't hide your convictions. For example the first song on The Argument, "Cashout", that song, to me, speaks out against development and its displacing of families.

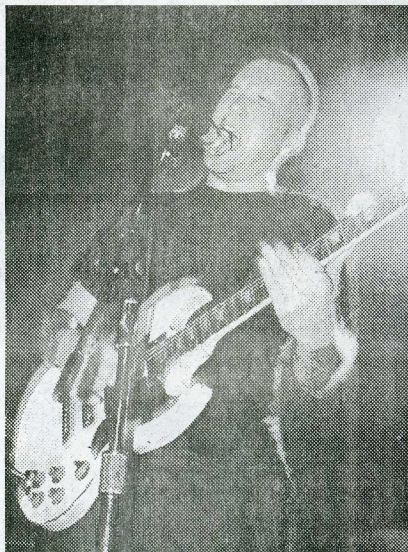


IAN: A lot of people think that that song is "Ian Takes On Gentrification." I can understand why people would read that, I understand that entirely, but, really, there was a much more subtle point to that song that I tried to make.





It's very hard to do in this format. What I was interested in was this: I recognize gentrification almost like a natural disaster or natural cycle, it just has to happen. So, we are aware of that. The way the government and developers behave, they're just doing what they do. When you see dogs walking around sniffing trees, or chasing cats, that's just what they do. So, you've got city officials trying to get the tax base up, and they take care of developers. The developers take care of development. They're like insects to me. It's a natural cycle. My point in that song was this: Human beings are physical entities, and they have to exist somewhere. I accept the natural cycles, and that things happen, neighborhoods get taken over, but it's important, I think, that we keep in mind that there are human beings involved.



They need to go somewhere. They don't just disappear because someone can make money. I feel like as long as people are aware of how fucked up society can be, I feel like it helps us not be so fucked up by society. The song wasn't just skating on the surface of "gentrification is bad." Yes, of course gentrification sucks on many levels. I'm sure there are also positive aspects. The real question is, where do people go? If they can't afford to live in the city, and they can't afford the suburbs, where the fuck are they going to go? They have to go somewhere. That's the one thing that society should keep in mind, is that everyone has to be somewhere, and we should make sure that people are somewhere that is okay.

# fugazi

SLUG: Be more human and watch out for one another.

IAN: Right.

SLUG: What did you think of *Dance of Days*, the book that documented the D.C. punk scene?

IAN: I have not read it. I don't read books about myself. I was there, and I know what happened. They [the people that wrote the book] were not there. They're my friends. I know they had a big job ahead of them, but they were not there, so they couldn't possibly know what really happened. It would be depressing to read my own history and not have it be accurate. It's just weird. I just avoid those things. Another thing is that they are history books, and history is about what has been done. I am not done. I am doing. I'm not there yet. I've got too much work to do.

SLUG: How do you maintain the level of motivation that you have? I know that's a vague question, but you do so much for your bands and everyone around you, it's amazing. I get worn out on the fight sometimes, so I know you must have some advice on this.

IAN: I don't know. I think a lot of people are asking that question about me all the time. I think everyone keeps expecting me to explode, but here's the way I look at it. Maybe it'll give you a little strength too, I don't know. The fields that need to be plowed are endless. You will never be done plowing the fields. Just plow what you can, and rest. Don't worry about getting it done, because it's never going to get done. And that's the way I am with life. In my work, a lot of things never get done, and I'm all right with that. Most people think that they can't finish the fields, so they don't even start. By the end of the day I've done so much more than anybody else that it's crazy, just because they're fretting about that they can't get it done. I just went out and did it.

SLUG: When you actually do something, like get in the van and do something for yourself, that's when you realize that, "I'm living," right at that moment is when it all makes sense to me.

IAN: You've made a good example there. Here's another example that's similar. A

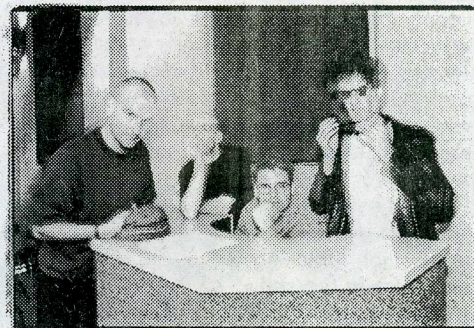
lot of people I know are trying to start labels. The first thing they do is start structuring legal things like contracts. They get so caught up in the legal structure that they never release a record. And collectives, by the end of trying to set up the actual structure of the collective, they've done nothing. They're so exhausted from haggling over how to set up the structure. From the point of view of Dischord, we didn't get permission from anybody, we didn't ask for any licenses, we didn't register with anybody. We just made the record and sold it. Why did we need permission? Why did we need to tell the government anything? Why? Put out a fucking record. I've owned a label for 20 years. I've never used a contract once, not with any of my bands, ever.

SLUG: And with that you've set an example for so many independent labels.

IAN: The thing that people get confused about our example is that they think that Fugazi is successful, and they're an example. People see our success because we sell a lot of records. From my point of view, when I was in the Teen Idles, we cut our first single, *Dischord #1*. The moment we decided to put that record out we were successful.

SLUG: Because you moved forward.

IAN: The moment I picked up a bass and tried to figure out how to play it I was



successful. I've been successful at every juncture on the journey, because I actually tried. To me the definition of success is to have done it.

Check out more of Shawn's photography at [www.scallen.com](http://www.scallen.com)



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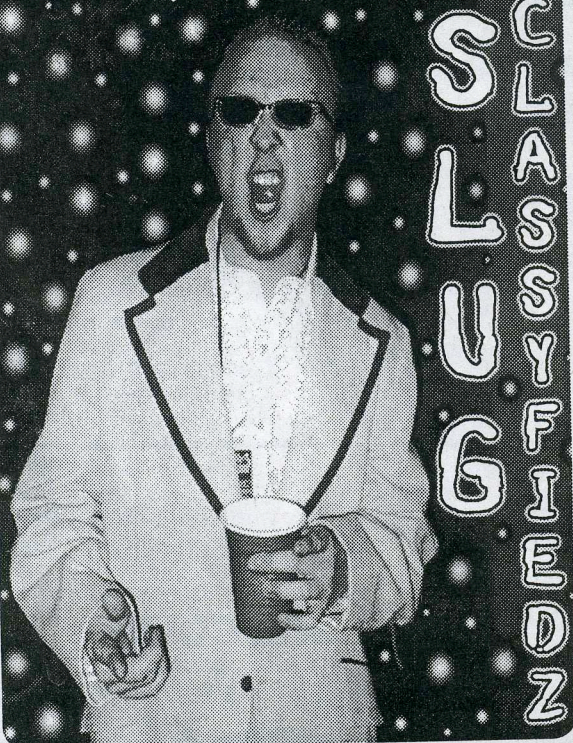
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**SHORT, SHORT STORIES**by **JD Zeigler**

Once, I gave birth to Siamese twins, two little girls joined at the head. I called them Jane and Jane.

**DOUBLE TROUBLE**

Many people complimented me on my good fortune, saying that my daughters were living dolls.

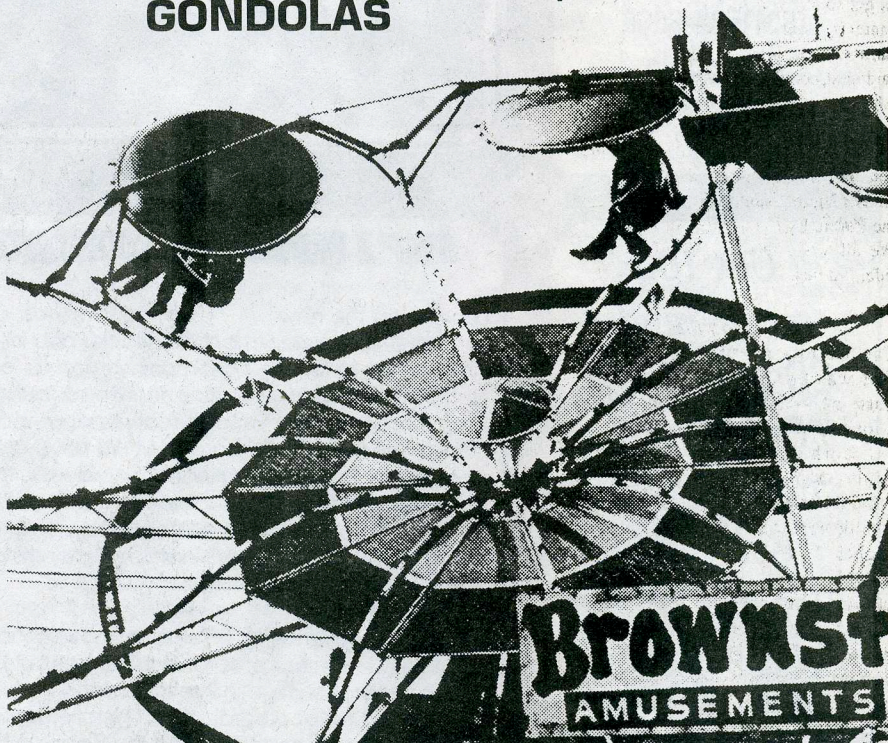
**GONDOLAS**

"This isn't any fun at all!" the teenagers exclaimed. "We keep spinning round and round, going past the same exact spot again and again!"

They were very angry at the elderly man who controlled the ride. Each time they sped by him, they begged him to let them off, but he just smiled and waved at them as they swooped up into the air once more.

"Fuck you!" the furious young people finally began screaming at their tormentor, heedless that it might make him mad.

But the old coot's grin merely turned into derisive laughter. "Get used to it," he cackled, "You'll be adults soon!"



JD Zeigler was a columnist for her college newspaper before receiving a BFA from the University of Rhode Island. After receiving her degree, JD worked for an engineering firm doing prototype computer graphics (pre-photoshop, quark, etc.). Later she took up full-time painting and free lance photography. While working as a camera operator for a local television station, JD began collaborating with local artists to make music videos (one of whom went on to write the film "Erasure"). This is how she met the

award winning snare drummer and future husband, Rick Zeigler. They lived in New York City, where JD was a graphic artist/map maker for NYC. She is responsible for removing the historic but no longer existent Ebbets Field from Brooklyn maps. After 8 long grad school years in Illinois, the Zeiglers and their son moved to Salt Lake City where JD studied at the Zen Center and became a Buddhist monk. In 1995 the couple started their own business - Salt City CDs. Their shop became the most comprehensive

record store that Utah has ever seen. Acting as a part-time record store clerk and full time mother, JD continued to perfect her writing style- particularly the short story. Today Jeanne continues her craft, dividing her spare time between family, writing, painting, and ceramics. The Zeigler Family will be relocating to Indianapolis in mid-march. They plan to open a new version of the record store- Indy CD and Vinyl. JD Zeigler has contributed narrative writing to SLUG since 1997.



Mommy wants to congratulate all of my hot little muffins on your completion of the first level of Rockstardom. You've successfully acquired a keen sense of vanity and are now displaying a curious new arrogance, with a twist of paranoia. You're so vain you probably think this column is about YOU. And why wouldn't it be? You're the hottest, hippest, stoniest and flippest.

You just know that they're all talking about you and would love nothing better than to "Bring you down, dude." Sure, the limelight has its appeal, the promises of fame and fortune and never having to hold down a day-job. Alas, it has its drawbacks as well. The good thing is you're the center of attention. The bad thing is you're the center of attention. But I thought you wanted to be the center of attention. If not, why are you drawing so much attention to yourself? Do you see where I'm going with this? I find it charming, in a retarded way, how you all get so huffy when your name is dropped yet you can't wait to read what's said next about the other guy.

Although it is cute the way you sweat and squiggle, heed my warning: *If you can't take the heat of scrutiny you will fail the ultimate test of your career.* Having said that, remember that the Public Eye sees and knows all. We all write this column! Enjoy the ride, kiddies.

#### If The Shoe Fits...

Can we talk about the sleaze-fest that was the SLUG 13th Birthday Party at X-Scape on February 3rd? I love it when clubs and organizers work to bring teenagers and adults together in an atmosphere which includes liquid merriment! Thank heavens I wore a skirt that night! I do have a complaint though. I mean, I can deal with a phony cake but get real, it would've been much more appropriate to have the SLUG Queen pop out of the birthday cake in her birthday suit. That skunk outfit was cute and I heard that Blue Boutique let her keep it. Anyhoo... One of the highlights would have to be when agro visual artist, Fletcher Booth, copped a handful of SLUG Queen tit while helping her out of her pastry fortress. He's no rockstar but that was definitely a rockstar move. All of you could learn something from him. I wish I was him! Jenn, I love you.

#### Take My Cake, Please!

The Stove win for the ultimate-rock-star-move-of-all-time by failing to show up to their own CD release party! Was it a case of too much too soon, or never enough? We'll never know unless you know something... I overheard someone saying that **Double Wide** is back but they've changed their name to **Devil Wide**.

Can somebody tell me who cares? Speaking of creeps returning from the dead, could it actually be true that the **Killer Clowns** are back playing shows? These guys are older than Kiss! I thought they killed Gene off in *SLC Punk*.

**Hot Rocks'** efforts to topple Trickster as the preferred brand of alcoholic rawk for dirtbag dirt bikers, were dashed by the retard who does the **Murdercycle** Mayhem shows, and expected them to do it for free. Extreme sports are dumb.

I read in SLUG last

month that **In Effect** were throwing up the devil horns for none other than Jesus this whole time! If that's how it is then it's just as well that they've called it quits. So did **Metal Meltdown**. In one fell swoop Jeremy lost his penis extensions. Well, he can always flog his **Chrome Molly**.

#### You Got Your Chocolate In My Peanut Butter!

Ever the soft-spoken (*Not!*) diplomat, David Payne of the **Red Bennies** was heard saying that he wasn't bitter but he was glad to have his band back. Now that's true class. You go! Orem locals **Kyros**, opened for 311 on March 4th at the E-center. Who did these high school kids have to blow to get this show? Maybe it's all that WWF money.

Do you have any news fit to print or a grudge that needs to be itched? We're holding a contest here at SLUG throughout the month of March. Send or e-mail us your rumors, true or not, and if we print it you'll receive a free gift from our Shwag Vault! What could be more fun than to serve the dish and win free shit?

My e-mail got screwed up last month, so if you sent me anything it was 'cleared' and you'll need to re-send it. Hit me at [jane-dope36@hotmail](mailto:jane-dope36@hotmail) any time of the day or night with any info you wish to share. Remember to keep it real, rockstar.

Love Essentially,  
jane

## NOTHING'S OFF THE RECORD LOCAL GOSSIP by Jane Dope

## WHAT IS UP WITH GEORGE?

Dear SLUG,  
this month I...

- traded in a calm & friendly manner
- was fair and honest
  - made personal connections with eye-to-eye contact and a smile
  - didn't have to speak the same language; just gestured to my pins and smiled
  - encouraged young traders
- collected stories, thereby pinning memories to my pins
  - didn't interrupt any trades in progress
- advertised myself as "open for trading" by wearing an array of pins
  - had fun!

Love,

George

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The Olympics  
have finally  
come and gone.

so its time for all to resort back to their normal, boring uneventful lives. For the rest of us there is a shitload of concerts and events to take in. But, in retrospect, the Olympics were not all that bad. Besides the normal bullshit that did take place, the games were actually entertaining and exciting to watch. And some good things did come out of those three weeks, here's a couple: Kick ass Pennywise show at the Ice Village, which was probably one of the few great shows performed during the Olympics. 2) Tons of money made selling Green Jello pins to collectors willing to pay a huge amount for them. And 3) The firing of Gestapo Gastronomy manager helped along by Baci waiter staff (Power to the people!!). So now, as I down a shot of whiskey, I reflect on the last by product of the Olympics, another long two months of school. If any of you want to share other post or pre Olympic gripes or stories, get those fingers working and E-Mail me at [www.kevlar7@hotmail.com](mailto:www.kevlar7@hotmail.com). With that out of the way, it's time to engage in another mind blowing episode of Lame-ass concert previews, please pull out the markers and calendars.

We shall start with 6<sup>th</sup>. Massive hardcore fury in the form of **Catch 22, Grade, and Reach the Sky** at *Xscape*. Yes, that's right, sweat along in the pit, scream along to the pissed off anthems until blood vessels in the brain are blown, plot the overthrow of the government, sounds like a good time.

For the waagayyyy old schoolers, there is **Project/Object feat. Ike Willis and Napoleon Murphy Brock** at the *Dead Goat Saloon* also on the 6<sup>th</sup>. These guys and their band will be performing the classic gems of Frank Zappa. The two aforementioned guys used to sing for Zappa, so they are no strangers to his musical masterpiece.

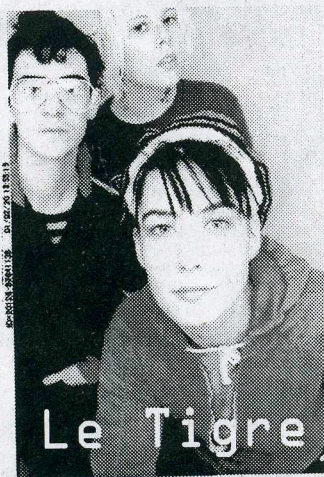
The 8<sup>th</sup> and 9<sup>th</sup> has a Denver rocking blues band called **The Trainwreckers** at *O'Shucks*. It's great to see O'Shucks doing something besides all that crap electronica they seem to keep flogging for all the crack-heads and party kids.

One of my favorite local bands **Nova Paradiso** will be performing at *Dead Goat Saloon* on the 8<sup>th</sup>. If you haven't seen this multi-talented ten-piece jazz and Latin orchestra, you are

truly missing one of the best this state has to offer. Attend this show and pick up a copy of their debut, it's absolutely stunning.

For those who want epic T-Rex inspired classic 70's rock mock-up with quirky and different "out there" approaches, then check out **Bobby Conn**, opening for **Daniel Johnston** on the 8<sup>th</sup> at *Kilby Court*. His shows are supposed to be crazy wild shows that would make David Bowie and Iggy Pop applaud enthusiastically.

Fans of Mogwai, Tortoise,



Godspeed You Black Emperor, and Species Being should make sure not to miss the return of **Bardo Pond** at *Kilby Court* on the 9<sup>th</sup>. Atmospheric and ethereal, this band shimmers with epic songwriting that will take any listeners' senses to another level of musical bliss. Not to be missed.

Word to yo' mother! The return of **Wu Tang Clan** to Salt Lake on the 9<sup>th</sup> at *Brick's*, for those of you who have the rhyming and the fronting in your veins.

This next show must be checked out by those who like rock with an all female persuasion and attitude, in the form of **Hell's Belles**. The 10<sup>th</sup> at *Liquid Joes* will feature this all girl tribute to AC/DC with openers **Fistful**.

Fans of Bauhaus, Tones on Tail, and Love and Rockets will not want to miss the appearance of **Daniel Ash** on the 12<sup>th</sup> at *Xscape*. If most of you were like me and went through those embarrassingly awkward years of being gothic, then you probably listened to all of the aforementioned bands. If so then it will be nostalgic fun to see mister Ash. (How many of you remember the solo Daniel Ash!? I still have a couple of old ones, how's that for being a fan!?)

Or another nostalgic band of yesterday, **Concrete Blonde** will be play-

## my.sweet.records...

ing at *Xscape* on the 15<sup>th</sup>. Talk about sure genius, these guys optimize sure masterpiece in songwriting. Everything these guys released was gold, with the exception of "Joey", a horrible song. (Oh well, nobody's perfect). They released a new album that is just as great as their old stuff.

On Saint Patrick's, the 16<sup>th</sup>, another great show at *Xscape*, with the feminist fury of **Le Tigre**. Playing estrogen charged power punk and indie pop, this three piece is a band that will stroke the fires of desire by attending female population. For guys, this might be dangerous. Attend with caution. Opening is **Tracy and the Plastics**, sounding like an 80's new wave throwback band.

Another great option for the 15<sup>th</sup> and the 16<sup>th</sup> has the record release party for the new local label called **My Sweet Records** at *Kilby Court*. Both nights will feature bands from this forthcoming comp. The 15<sup>th</sup> has **Hammergun** and **Form of Rocket**. The 16<sup>th</sup> has **The Downers**, **The Kill**, and **New Transit Direction**. Looking at the track listing for this comp., it looks like a helluva powerhouse record of some of the best that this town has to offer. Get your ass down to this show and pick up a copy, you'll be glad you did.

### SUPPORT

### LOCAL MUSIC.

The 17<sup>th</sup> sees great emo pop landing at *Kilby Court* in the form of **Further Seems Forever**. Sounding like a strong contender for emo band with strong songwriting and solid instrument playing, this band's label Tooth and Nail. (the same label that brought the world MxPx), promises big things for this band, and I concur, judging by their rising popularity. Opening is **Hot Rod Circuit**, which sounds like a Greaser band, but I somehow doubt they are.

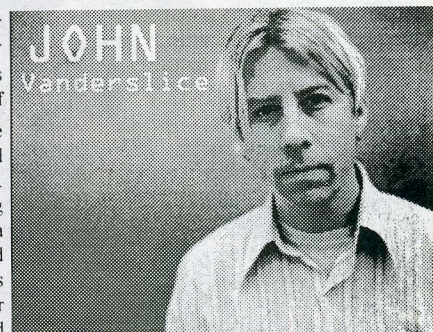
Kill for Satan!!! Death Metal always sounds like the musicians are masturbating with their instruments and the singer is gargling salt and tar. But, maybe that's just my opinion. I obviously don't understand the appeal of Black Metal. Since there is a huge following of it here in Salt Lake, I am happy to report that headliners **Dimmu Borgir**, hailing from Norway, with Canada's **Cryptosy**, America's **Diabolic**, and

Brazil's **Krisiun** will be playing at *Xscape* on the 18<sup>th</sup>. Tickets will go fast, so sacrifice a goat to insure that you'll get one.

If local music, a la Motorhead, is more your kind of thing, then check out local madmen **Thunderfist** at *Liquid Joes* on the 19<sup>th</sup>. Be prepared for grinding hyperactive guitars and snarling vocals about fast women, fast cars, fast liquor, fast drugs, and fast lives (all the things that make America great). You've been warned.

Or if sensitive indie pop is more your kind of thing, then there is the return of **John Vanderslice** at *Kilby Court* also on the 19<sup>th</sup>.

Fans of 3 Mile Pilot will want to check out **Pinback** on the 20<sup>th</sup> at *Xscape*. Pinback is a huge favorite of my Senorita Margarita, she loves their



tightly crafted indie pop that throws in solid guitar hooks and energetic melodies. Since Miss Margarita easily influences me, I tend to agree that Pinback is a band that deserves a lot of attention. Do not miss this show, discover your new favorite band, I promise.

If you're a stupid nerdy shit who likes **Dashboard Confessional**, then



you'll probably be at *Bricks* on the 19<sup>th</sup> and the 20<sup>th</sup>. Seriously folks, his vocals are kiddie emo nasally, like New Found Glory and MxPx. I think people like this because they can listen to it without their girlfriend whining



about how loud it is and trying to put in her Ani DiFranco disc in. In that case, I don't blame you.

Something that might be either interesting and daring, or a stinky pile of turds is **Network:Electric** at *Beatnik's* on the 23<sup>rd</sup>. Describing themselves as a "Jazz Fusion / Space Funk Style", it makes me wonder if they are just a stupid white-bread hippie grateful dead band hiding behind a clever tag. Either that, or they're raver kids who also follow Phish around. But then it might be creative genius like Parliament and Funkadelic. Who knows, I sure as hell don't.

Personally, I would not miss the killer sounds of **Califone** at *Kilby Court* on the 23<sup>rd</sup>. Hailing from Chicago, this band reminds me of a quirky version of American Music Club. Ambient with a southwestern

dence on that amazing record label, this promises nothing but good things for those willing to expose themselves to new music.

Pop punk bands are a dime a dozen these days, but with the band **Millencolin**, they are obviously doing something different, because they have a huge following. Hailing from Sweden, these guys play pretty catchy punk with plenty of melody and sing along anthems. They will be playing with openers



photo: shawn mortenson

**Homegrown and Bombshell Rocks** at *Bricks* on the 29<sup>th</sup>. Get tickets early this show will sell out quickly.

And the last show of the month is for all the kids who want to, "Rock n' Roll all night, and party every day." And no I'm not talking about Kiss, I'm

talking about the debut in Salt Lake of **Dead Low Tide** the band which feature former members of **Murder City Devils**, one of the greatest rock n' roll bands who saw an



flavor, these guys write beautiful songs without getting sappy or clichéd, like most emo bands these days. Instead these guys produce some of the best songs written of late.

Another one of my favorite local bands, and rightful winners of the SXSW competition, (even if musical competitions suck), **Erosion** will be at *Liquid Joe's* on the 26<sup>th</sup>. I should also mention they also one of the loudest as well, so bring earplugs. But, musically these guys are dark art, and that would do them justice.

Another great show is on the 26<sup>th</sup>, at *Kilby Court*. Killer indie art noise in the form of **Rye Coalition**. This show will be opened by powerhouse locals **Red Bennies**, and **Form of Rocket**. This show had been brought to my attention by a fan of Rye Coalition, who practically was slobbering while telling me how great this band is.

If any of you are fans of indie rock and enjoy the majority of the music that comes out on the east coast label Matador then check out **Cat Power** at *Xscape* on the 28<sup>th</sup>. Taking up resi-

untimely demise. Now I can't promise that this new band continues anywhere close to where MCD left off, but it will be interesting to see what this new project sounds like. They will be at *Bricks* on the 31<sup>st</sup>, so do not miss it.

And that about raps it up for another bombastic episode of *Lame-ass*, join us here next month when Kevlar7 gives the low down on all the low down, while he drinks a fifth of whiskey and bad mouths all the evil stinky bullshit that this state continues to perpetuate in the name of righteousness. Oh, one last mention, don't forget to get tickets for one of the greatest live punk bands ever to play on a stage, **Face to Face** will be playing on April 4<sup>th</sup> at *Xscape* with openers kiddie pop punk band **Midtown**, engaging proto-seaweed sounding **The Movie Life**, and **Boy Sets Fire** imitating **Thrice**. Until next month, start buying my birthday presents early (April 29<sup>th</sup> kiddies), and fuck y'all very much.

# GALLERY STROLL

## WITH MARIAH MANN

Okay kids you can come out of your houses now. The masses have left and you can enjoy your city again. Gallery Stroll is held on the third Friday of every month. On this night the galleries stay open late for the working person (from 6-9pm). Mingle, snack and enjoy a free night on the town.

**WALK OF SHAME STUDIO** presents its second annual youth art exhibit for Youth Art Month. The youth of Jackson Elementary, the Boys and Girls Clubs of Midvale and Murray, and the after school program at the Jewish Community Center have contributed works. An interactive mural will be on hand and lots of pure sugar refreshments. We know SLUG readers have kids too. Friday March 15<sup>th</sup> 6-9pm 351 West Pierpont Ave.

**HIGHER GROUND LEARNING CENTER** mentors youth in many aspects of the arts. For Gallery Stroll the students select the art for the show, hang the show and pick the musical talent for the evening. Watch out local gallery workers, these kids will be looking for jobs soon. March 15<sup>th</sup> 6-9pm 353 West Pierpont Ave.

**VSA ARTS OF UTAH**, will continue the Children Beyond Borders exhibit. The show features children from thirty-two states and fifteen different countries. All the children were given shadow boxes to display their different views, ideas, dreams and situations. "There is nothing like a child's view on the world," relates Ruth Lubbers of VSA/Art Access. This show will be available to view through March with a closing reception on March 15<sup>th</sup> 6-9pm 339 West Pierpont Ave.

**FINCH LANE GALLERY** a.k.a. **THE ART BARN** will have two talented local artists on display. Fletcher Booth, will be exhibiting his recent art installation titled "Fraternal". The work will depict the different levels of fraternal order on a larger than life scale. As always, Fletcher intends to create a space that is intimidating, where the viewer can't escape the critical statement.

Pam Bowman's recent mixed media sculptures explore the relationship of chaos vs. order as related to gender roles. Working in everyday materials such as metal, glass, paper and clay, she makes a unique statement.

Finch Lane Gallery in Reservoir Park, 54 Finch Lane. March 22<sup>nd</sup> through May 3<sup>rd</sup>. Opening reception on March 22<sup>nd</sup> 6-8pm

**THE ARTISTS OF UTAH's** web page is a great place for the art patron to browse. Check it out in your leisure time or when you are suppose to be working. The site offers a look at state wide art shows. It explores the local art community and role of an artist in the community. I liked the section where Artists share their techniques and experiences. It's a great opportunity to get involved with the future of art in Utah. Check it out at [www.artistsofutah.com](http://www.artistsofutah.com)

This is not a complete list, as always if you would like to report about an art show for Gallery Stroll please contact me at [mariahm@worldstrides.com](mailto:mariahm@worldstrides.com).  
SUPPORT LOCAL ART, IT'S FREE !!!!!



by Ryan Michael Painter

# Glitter, Gutter and Trash

With the Olympics behind us there are still plenty of things to look forward to. *Sing Sing*, featuring Emma from *Lush*, will be performing at Liquid Joe's on March 8th, Daniel Ash at Xcape on the 12th and The Church at the Zephyr in April.

## Neil Halstead/Sleeping On Roads/4AD

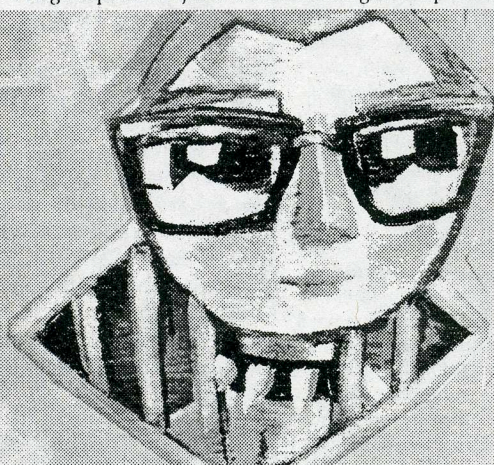
From his shoe gazing days of *Slowdive* to the alt-country of *Mojave 3*, Halstead has always shown considerable songwriting ability. *Sleeping On Roads*, his first solo release, is a brilliant encapsulation of that talent. Sonically caught somewhere between *Mojave 3* and *Slowdive*, Halstead creates a mood that is solemn without being morbid, warm and encompassing like a *Badly Drawn Boy* record wearing polished shoes. Full like the best songs *Simon and Garfunkel* ever wrote without the echoing isolation. Honest as *Springsteen's Nebraska* or the *Red House Painters'* calmer days without being completely stripped bare. Ultimately a brilliant collection from start to finish that leaves you feeling like taking a drive into a warm summer's night; a gentle reminder that everything's going to be OK.

## Rambient/So Many Worlds/Immergent

Rambient are Harry Gregson-Williams and Peter DiStefano (ex-Porno For Pyros and more recently Peter Murphy's guitarist) with guest vocalists Divine Styler, Minho Hatori (of Cibo Matto), Lisbeth Scott, Ninette Terhart and Peter Murphy. Flea and violinist Hugh Marsh also make contributions to the otherwise guitar and electronic driven sound. Because of the different nature of the vocalists the album lacks continuity, however the two tracks with Peter Murphy are quite good, "We Dive" in particular is a gentle reminder of how desperately the world needs a new Peter Murphy release. Combined with the Murphy tracks Terhart's vocals on "Fresh Skin," Scott's turn on "Hurricane" and Flea's presence on the instrumental "Birth Of A Girl" give more than enough reason to buy this album. None of the tracks featuring Hatori or rapper Divine Styler do much for me, but they hardly blemish the an otherwise solid album. There is also a DVD release with bonus tracks and interviews with all involved that may be worth searching for.

## Hefner /Dead Media/Too Pure/Beggars Banquet

Hefner writes quirky pop songs, a la *The Magnetic Fields*, that combine various genres without sounding weighted down or convoluted. At one moment the sound is dominated by analog keyboards, the next the guitar takes the lead and the vocals sit perfectly between it all. Recorded at home on an 8 track, *Dead Media* is starker than their heralded release *We Love The City* without loosing its charm. Indie enough to keep the image conscious cool, pop enough to please the jaded and smart enough to keep the intelligent listening.



## Jane Siberry /City/Sheeba

Call Jane experimental, eclectic or unusual but never doubt her talent or ability. Somewhere between "It Can't Rain All The Time" from "The Crow" soundtrack and seeing the video for the Brian Eno produced single "Temple" I fell in love with Jane's unusual vocals. *When I Was A Boy* is one of those albums that found its way into my collection and to this day refuses to be ignored. *City* is a compilation of sorts, rare tracks pulled from soundtracks and collaborations with the likes of filmmaker Wim Wenders, violinist Nigel Kennedy, Joe Jackson, and the brilliant avant-garde composer Hector Zazou (I highly recommend his *Songs From The Cold Seas*). Yet it doesn't really feel like a compilation because it all fits together, if not in style in substance. The breathy vocals surrounded in atmosphere and afternoons full of rain are beautiful and somber. Find a brilliant book, a warm fire and a few hours to indulge yourself with Jane's latest *City*.



Run Level Zero  
Symbol of submission  
DSBP  
Rating: 4

There just ain't enough dark industrial around anymore, but I'm pleased to say that newcomers Run Level Zero are keeping it dark, and in good fashion may I add. Symbol of Submission is the project's debut release and they've already started to grow a very large fanbase all over the world. The album exhibits definite influences from bands like FLA and Funker Vogt, but with a darker, more raw approach. I really couldn't help but feel almost violated after listening to some of these tracks, which is most definitely a good thing. The whole album has this kind of disturbing overtone, making it that much better to listen to over and over again.

Control.org  
Manipulate  
DSBP  
Rating: 3.5

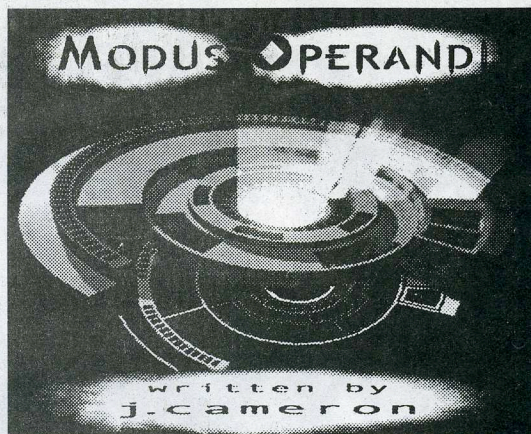
Manipulate is the debut effort of Boston, Mass. based Control.org. This release contains more diversity than I have probably ever heard on an album. A diversity that would otherwise justify at least 4 side-projects. From IDM, to experimental, to EBM, to techno, to just good ol' fashioned industrial these guys have their basis covered, and should really appeal to a wide range of electronic music fans.

Apoptygma Berzerk  
Harmonizer  
Metropolis Records  
Rating: 0

Shit, crap, garbage, trash, waste, rubbish, refuse, piss. Ah, man. I believe I've run out of synonyms for clusterfuck-of-unbelievably-worthless-stray animal regurgitations. I cannot emphasize how incredibly repulsive this really is. What in the hell is this future pop shit? The world of electronic music has absolutely no future at all if this is how it's going to be. I'm thoroughly disgusted. No, really, I am. It's not just that the album is fucking dense, but as a FORMER fan of Apoptygma Berzerk I am quite disappointed to see the band take this route. Whatever route that is, I'm still not sure, but what I do know is that I'd rather have a 15" horse cock in my ear then listen to this disreputable excuse of "music" ever again. Fucking junk. BURN IN HELL APO! BURN IN HELL!

Siechtum  
Diagnose:Zeit  
Matrix Cube  
Rating: 4.5

After one really good album and one really shitty album Siechtum is back for round three more exceptional than ever. For the first time ever they are adding vocals to what would have been strictly instrumental material, giving the music a new dimension overall. I'm very happy with the final product, as I was somewhat cautious going into it expecting something like the last release, which was complete crap. Yes, noisier and more brutal than ever they are, and they're starting to play shows for the first time in the existence; all Europe right now, but let's not lose hope.



Hocico  
Signos De Aberracion  
Out of Line  
Rating: 5

Raping, pillaging, incest, domestic violence, violence in general; all subjects written and screamed about on our beloved Hocico's third full length release Signos De Aberracion (Signs of Aberration). Hocico has worked their way out of the dark and raw phase of writing music into a cleaner, more well produced sound, but don't let that lead you to believe that it's gotten any less aggressive. "I bless you with my fist. The more I beat the more you need. I abuse, I live for this. Make your perversion real through me."

Hocico is the best of the best; the unsurpassed and shall remain there indefinitely because their edge doesn't look like it will be dulling any time soon, if ever. The instrumentals are more powerful than ever, and the rest makes me taste blood in my mouth. Signos De Aberracion is also available as a limited edition box set (1500 copies worldwide), which includes an exclusive t-shirt, postcard, sticker, key-chain/pendant, and an MCD titled Silent Wrath containing new tracks 'Silent Wrath' and 'Instantes de Perfeccisn', a remix of the club favorite 'Poltergeist', and a remix of an older track 'Final Resource'.

I can think of two little Mexicans that will be spending eternity in Hell, but I'll probably be listening to them down there too, enjoying every minute of it.

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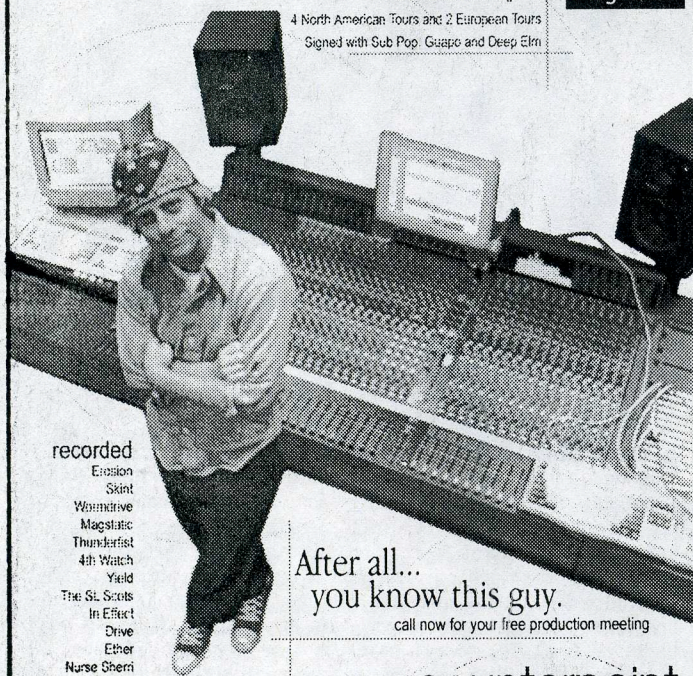


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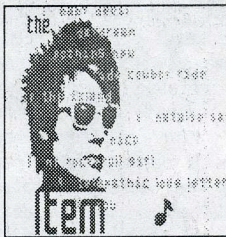
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## local cd reviews

### The Item, *It's All About Me*

by Nicolas Fox

If you've never seen a live show of the Artist Formerly Known As The Items—now the Item—you're missing out on a huge, bleeding chunk of your musical life. It's hard being the sole player in a one-man band, but Matt Hill—vox and guitars—pulls it off with more ease than sharing the same straw in a strawberry malt with your favorite girl at the corner diner without even touching lips. Sassy black cat-ears back up sassy indie-rock, making for an even sassier stage presence. *SNL* flashbacks, anyone? Anyway, The Item's debut demo CD holds up to Matt Hill's live stuff. When an album starts out with, "One, two, three, go!" you just know you're in for some irresistibly cheesy, delicately intelligent indie rock where musicians aren't afraid to be tender or risk ridicule with such lyrics as, "Natalie says she wants to be my fan club president/It wouldn't matter to me if she was the only one in it" ("Natalie Says"). The juice revs up in the White-Stripes gonzo "Nico" and "You" stands out as an intense, dark favorite.



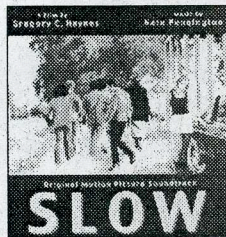
### Solid Ash, *Basement Sessions*

Add three parts Soundgarden, two parts Alice in Chains and a little smoldering of Eddie Vedder vocals and voila!—Solid Ash. SA gets away from typical post-grunge sludge, however—*Basement Sessions* hardly smacks of vacuous copycat bullshit. And even if it did, it seems SA wouldn't care overly much. Says lead guitarist John Shuman, "We are not out to invent a new sound, we just enjoy making emotional music that we hope will take the listener to the same place we are when we play it." Their strong point is their vocals, with the ethereal effects of "Go Away" and "Whisper." Their angstful vocals switch between being haunting and being matter-of-fact faster than you can say "Bleach." Dark, melodic verses morph into Metallica-like choruses in "Crave," and "Evil Man" shines hard with its grinding bassline generously layered with thick, buzzy guitars. Solid Ash says they've had a hard time breaking into the scene and playing anywhere, so hey, veteran bands, do this 6-month band a favor and e-mail them to hook them up with a show ([solidash@hotmail.com](mailto:solidash@hotmail.com)).



### Nate Pennington, *Slow Soundtrack*

Wavering somewhere in the gold-medallion-on-hairy-chest no-man's land between *Optimus Prime* and the *Snatch* soundtrack, this 70s gangsta movie is as smooth and mellow as a bucket of Land O' Lakes butter cream spread left out on a 100-degree day. Classic groovy material bubbles up in "Where's Toothpick?" and "Cock This" has a perfect interplay of classic wah-wah pedaling with wailing violin and pounding piano. Completely instrumental, it's hard to believe that each song of the 31-song track is unique enough to stand on its own, allowing you to listen to the whole damn thing without being even slightly bored. "Cut to the Chase" opens up into a wider, bigger sound with intense drumming that makes you think of a vintage good-guys-chasing-the-bad-guys scene on a wide Caribbean beach with really bad 70s technicolor setting the tone and "Slow it Down" also specializes in over-the-top, pounding, thrilling music straight from the original *Vampiros Lesbos* and *Charlie's Angel* era.



### Camille, *Welcome to My World*

When you're a Grammy nominee like Camille, it's okay to take potshots. That's the price you pay for getting big, crybabies! Says her press kit: "Camille is rocketing her way to success as she blasts up the AC40 charts at #31 on her fast-pace flight towards #1." Anyone? The AC40 charts? Dabbling in modeling and film from an early age, it must be said that the pretty Camille has burst forth some slick, accessible dance tunes with techno elements laced with powerful vocals, although some of the appeal is taken away with such simplistic lyrics as, "I know the games you play/And I'm playing them too/Did you think you'd get away?/Cause you never do." That was not pulled from George Michael's *Faith*, I'll have you know! Ah, well. A pen-chant for show business doesn't always equal a genius for music, kiddies!





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# SUBTERRANEAN SECT

## CRYPTOPSY — AND THEN YOU'LL BEG

"Cryptopsy take the notion of sick, unrelenting ferocity to heart and makes it its life's passion" - LA Weekly

On tour now with Dimmu Borgir! March 18th @ X-Scape

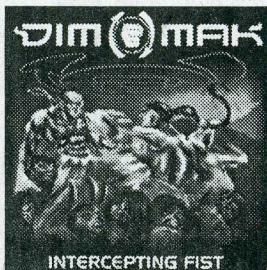


## KRISIUN — AGELESS VENOMOUS

Ageless Venomous is one muthalode of carpal tunnel-inducing fretboard work, bullet-spray riffs, and percussion so blurry-fast, it's like a drum roll using the entire trap set. - L.A. Weekly  
On tour now with Dimmu Borgir! March 18th @ X-Scape

## SUNN — FLIGHT OF THE BEHEMOTH

The 3rd sub-sonic masterpiss of doomed unholy despair! Featuring members of Goatsnake/Burning Witch and Khanate. 5 bowel-moving anthems including a remix by Merzbow. Heavier than shit slower than time (RIP Paul Baloff)!



## DIM MAK — INTERCEPTING FIST

Former Ripping Corpse members return with DIM MAK. Intricate multi-speed song structures played with high velocity aggression brand their trademark technical sound. Recorded by former Ripping Corpse/current Hate Eternal guitarist Erik Rutan. [www.enterdimmak.com](http://www.enterdimmak.com)

## DIMMU BORGIR — PURITANICAL EUPHORIC MISANTHROPIS

Dimmu Borgir's status as one of the most prolific and superior black metal bands in existence can't be denied and their track record speaks for itself. Puritanical Euphoric Misanthropia is an undeniable example of why Dimmu Borgir stands alone as one of the premier black metal bands of all time. Pick up their latest full-length release Puritanical Euphoric Misanthropia today and catch them on tour in a city near you! March 18th @ X-Scape



## ONWARD — REAWAKEN

Reawaken, the sophomore effort from heavy metal act Onward, highlights their infectious brand of ferocious, straight-ahead, guitar-driven traditional metal with powerful, soaring vocals! Onward features the talents of guitar virtuoso Toby Knapp whose solo album on Shrapnel Records received high acclaim from underground and mainstream press alike.



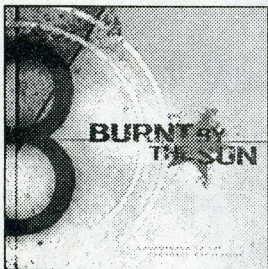


### **TIMO TOLKKI – HYMN TO LIFE**

Timo's lengthy and illustrious career has spanned almost twenty years and over a dozen releases, allowing Timo to establish himself as one of the premiere musicians in the progressive metal world. He formed the legendary and highly influential progressive metal band Stratovarius and has been the band's primary songwriter and guitarist since they began in 1982. Timo has teamed up with original Stratovarius keyboardist, Mika Ervaskari for his first Nuclear Blast solo effort Hymns To Life, which boasts guest appearances by original Helloween frontman Michael Kiske and Within Temptation's vocal siren Sharon Den Adel.

### **PENTAGRAM – FIRST DAZE HERE - VINTAGE COLLECTION**

Rare early 70's recordings rediscovered, remastered and rereleased for the first time ever! Nearly every current doom/stoner band owes their soul (or at least a bunch of riffs) to PENTAGRAM. If Black Sabbath are the Godfathers of Metal, PENTAGRAM is the godson! Timeless, guitar-heavy hard rock!



### **BURNT BY THE SUN – SOUNDTRACK TO THE PERSONAL REVOLUTION**

A Striking metallic hybrid. A detailed study in the forward motion of intelligent hardcore. Features ex-members of HUMAN REMAINS, DISCORDANCE AXIS and ENDEAVOR. Fans of Dillinger Escape Plan take note!

### **HUMAN REMAINS – WHERE WERE YOU WHEN**

Where Were You When... is the long awaited discography from one of the underground's most celebrated and influential bands. This double disc set includes every recording in its entirety from HUMAN REMAINS' history, documenting the beginnings of musicians who went on to play with BURNT BY THE SUN, DEADGUY, DISCORDANCE AXIS. It also features the first glimpse of post-HUMAN REMAINS outfit THE SKIES DENIED!

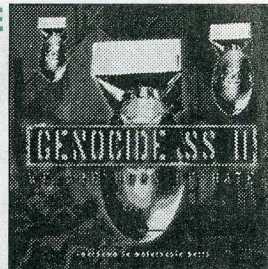


### **LOCK-UP – HATE BREEDS SUFFERING**

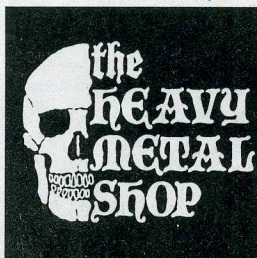
Hate Breeds Suffering, clearly shows why the members of Lock Up are still not content with the current state of metal. The collective talents of Lock Up, featuring Nick Barker (Dimmu Borgir, Cradle Of Filth), Jesse Pintado (Napalm Death), Shane Embury (Napalm Death) and Thomas Lindberg (The Crown, At The Gates) have culminated another brutal classic for the masses. Their anger, frustration and hatred for mediocrity continues to fuel the fire and Lock Up have, once again, created a truly modern "old-school" grindcore album that will make your ears bleed

### **GENOCIDE SS – WE ARE BORN OF HATE**

Antagonistic, ass-kicking and antisocial, GENOCIDE SS is an unyielding "Motorhead vs. Misfits" fireball of vicious punk. Features members of Sweden's Nasum. Welcome to motorcycle hell!



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**DIMMU BORGIR, KRISIUN CRYPTOPSY AND DIABOLIC @ X-Scape March 18th!**



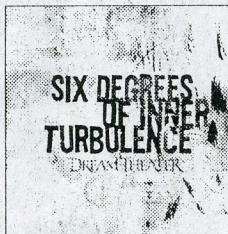
# WRITTEN IN BLOOD

## Hard Music For a Hard World

By John Forgach

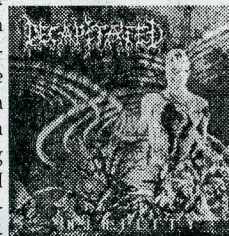
I'm guessing I'm not the only person to notice that Salt Lake hasn't been getting any metal shows. Well, I recently talked to the good people from Century Media Records, and found out we're finally getting a good show. On March 18th Diabolic, Krisiun, Cryptopsy and Dimmu Borgir will be at X-Scape. Do whatever it take to get there! X-Scape (formerly Club DV8) is at 115 S. West Temple. I don't have a start time, so call them at 539-8400. Damn, what else do I have to do to get you to this show? Pick you up and take you there myself?

**ELEKTRA** : Once again Dream Theater has raised progressive metal to a whole new amazing level with their latest studio release **SIX DEGREES OF INNER TURBULENCE**. The band decided to go with a double CD package this time, giving them ample room to experiment and expand the songs without worrying about the time constraints of a



single CD. Only two of the six tracks from **SIX DEGREES**... run at under ten minutes, while the eight part title track accounts for the entire second CD. Disc one starts off with the extremely powerful and surprisingly heavy "The Glass Prison". The remaining five tracks contain the same power of track one, but at times also tread into the more melodic areas of Dream Theater's progressive style. This release has by far some of the most interesting and moving lyrical content of the band's career. Track four, "The Great Debate" deals with the subject of stem cell research. The song is written from an objective view point, covering both points of view of the controversial and timely subject. **SIX DEGREES OF INNER TURBULENCE** is nothing short of a masterpiece.

**EARACHE** : The band Decapitated blasted onto the scene last year with their debut **WINDS OF CREATION**. While the band's youth made skeptics of some, the playing on their debut silenced those that didn't think a great album was possible from such a young band (If I remember correctly, their ages ranged from 15 to 21). Now, roughly a year later Decapitated has done it again, but this time their work is even better. Although the band's technical thrash and death metal style has a certain tunnel vision quality to it, their song writing, as **NIHILITY** will demonstrate, is definitely on the road to maturity. About the

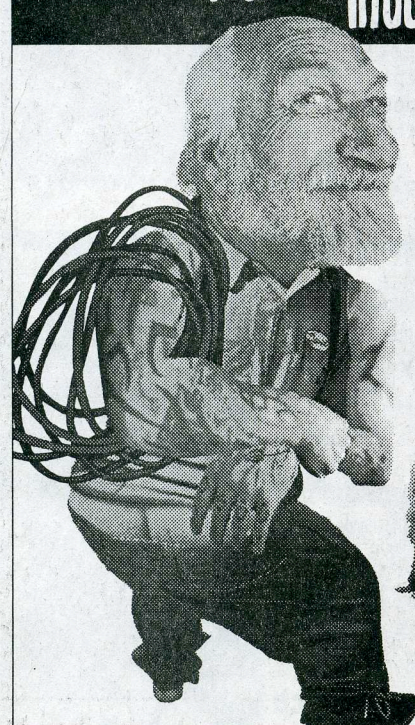


only un-spectacular thing about this band is the vocals. While the vocals aren't bad by any means, their music is too good and has advanced far beyond what common death vocals have to offer. Personally, I think a melodic element would enhance the vocals. If Decapitated's music continues to develop, they find a way to throw some variation into both their song structures and vocals, and they replace their bass drum sound (too digital sounding) - I predict that some day they could easily record one of the best death metal albums of all time. Yes, they really are that good.

**RELAPSE** : The amazement that I felt with **Burnt By The Sun's** four song EP released last year has been topped by their first full-length, **SOUNDTRACK TO THE PERSONAL REVOLUTION**. I've been into drummer David Witte's playing since his days with Human Remains (now also with Discordance Axis), so I was really hoping to see the realization of this release. **BBTS** takes the basic metalcore design and runs with it..... then, keeps on running. Their music is fierce and unyielding but still comes across with a very clean sound. The drumming and dual guitars work in frantic unison during some of the more insane breaks, but always keep the song structures focused, interesting and concise.



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


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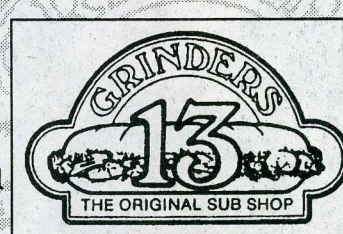
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## The Letter E

No Five Longplayer

With members of art rock band June of 44 and the Blue Man Group (do I have to tell you who they are? Those dudes on TV) the Letter E stands for Esthetic (another word for arty). Quiet songs ripple like waves on the water with subtler depths underneath. Some songs even have strings and trumpet. E is for Enstrumental. But rhythmic Entensity can build hypnotically until you are swept away. No musical wallpaper, this merits actually paying close attention when you listen. What a revolutionary concept. The Letter E emoted at Kilby Court

-Stakerized

## Unwritten Law

Elva

Interscope Records

After having high hopes for this disc, I was bitterly disappointed. Having shaken off their kiddie pop punk image introduced on the first couple of discs they put out on Sony/Epic records, Unwritten Law shifted the focus and direction of their music into producing something dangerous. Unfortunately, on this record it comes off as something bland and commercial sounding. Granted they try to write songs that sound different from each other, the main bulk of the disc's tracks sound like something that would be cozy playing next to Limp Bizkit, Korn, Staind, and those other safe, radio money bands.

-Kevlar 7

## Joey Ramone

Don't Worry About Me

Sanctuary Records

When the first Ramones LP came out I was 14 years old, I had been reading about them in Hit Parader, and was very excited to get their record. Joey is my Elvis, because that is how it must have been like in the 50's when everybody was hearing about this new singer Elvis Presley. 20 years later the Ramones came along, changing the direction of rock music forever. Listening to Joey sing now makes me feel sad, but also lucky that I got to grow up with the Ramones. The media will tell you that Nirvana was the band, but without the Ramones, there would be no Nirvana. And only Joey could cover "What a Wonderful World" in his oh so wonderful Joey way. This could very well have been the next Ramones LP (if they had stayed together) for the Ramones could never replace Joey, there isn't a singer around that can sing like Joey. He was that unique. "I Got Knocked Down" will make even the toughest punk choke up. Joey's cover of The Stooges' "1969" gives Iggy a run for his money. And only Joey could pull this off. If Joey is "Elvis", Iggy is "Jerry Lee Lewis", just as important as Elvis but a little too crazy for the general public. Please go out and buy Joey's CD, stop buying Creed (maybe even tell idiot people that you know, that "yeah, the Joey Ramone CD has the dudes from Creed playing on it." Make Joey Ramone's "Don't Worry About Me" the number 1 Album in the country!!!

-Kevin Kirk

## Various Artists

The Warning Compilation

Universal Warning Records

As an introduction to Universal Warning Records' roster, this compilation is a fitting and impressive calling card. Indie rock champs the Jazz June are the only recognizable band and their two tracks ("The Pills Won't Calm Your Nerves," "Sabbath Song") are highlights. However, the Covert Agency's quirky mongrel sound (power pop over punk over math and indie), the screechy math rock of Saddaharu, and the halcyon slow-trance of fakebomb are as well. Third-wave ska (No on 15) and hardcore/emo (From Common Knowledge) are also checked, but not as impressive. Bottom line: Universal Warning Records has a keen, if not completely discriminating, ear. Check them out online at [www.universalwarningrecords.com](http://www.universalwarningrecords.com).

-Randy Harward

## The Love Cowboys

Sex Kill A Go-Go

Hi-Spec Records

The Cowboys are a honky-tonk rockabilly band from England who play incredible music in the same veins as the Rev. Horton Heat and Southern Culture on the Skids. They may be Limeys, but you'd never be able to tell with lead vocalists Gaz Marson's rich country twang. This disc is chock full of drinking and perverted mayhem with title like, "Wiggle It", "Watching Porno", and "Get On Top". A must for greasers and Burt's Tiki Lounge patrons.

-Kevlar 7

## Long Winters

The Worst You Can Do Is Harm Barsuk

Yet another indie rock supergroup, with Chris Walla and Ben Gibbard of labelmates Death Cab for Cutie, Sean Nelson of Harvey Danger, Sunny Day Real Estate's Joe Bass, Jim Roth from Built to Spill, Brian Young of Fountains of Wayne and the Posies, not to mention indie journeyman Ken Stringfellow, who's worked with everyone from the Posies, Big Star and REM to his own new group the Minus Five. But it all centers around John Roderick, formerly of Harvey Danger himself. Like many such efforts, it's a stylistic hodgepodge, but not an uninteresting one. Compare to Stringfellow's latest Minus Five, always as melodic, though this disc is much darker. Acoustic meditations alternate with guitar scorches. With such a lineup, how can you help but produce a solid effort?

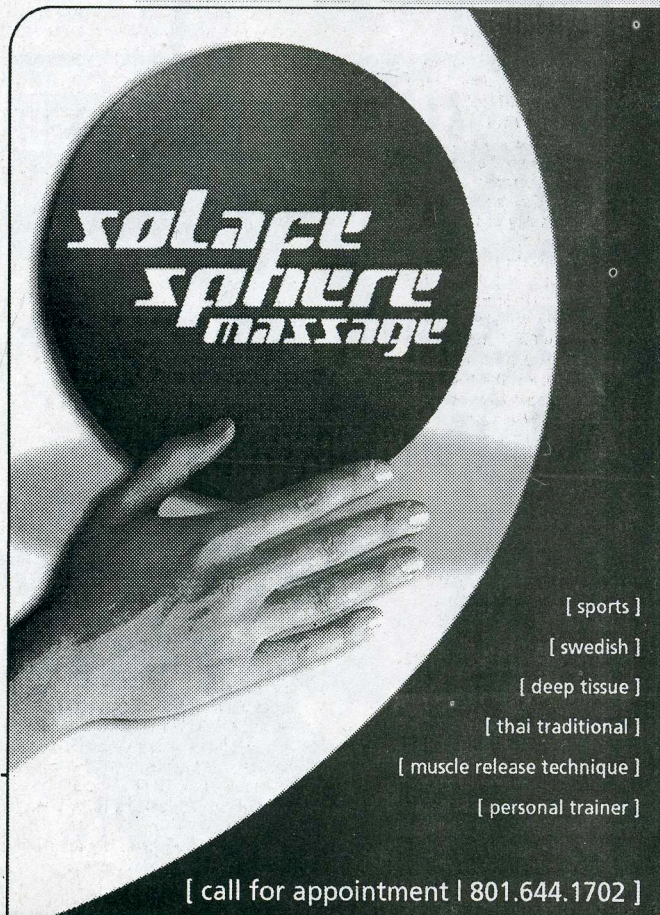
-Stakerized

## Duane Peters and the Hunns

Wayward Bantams

Disaster Records

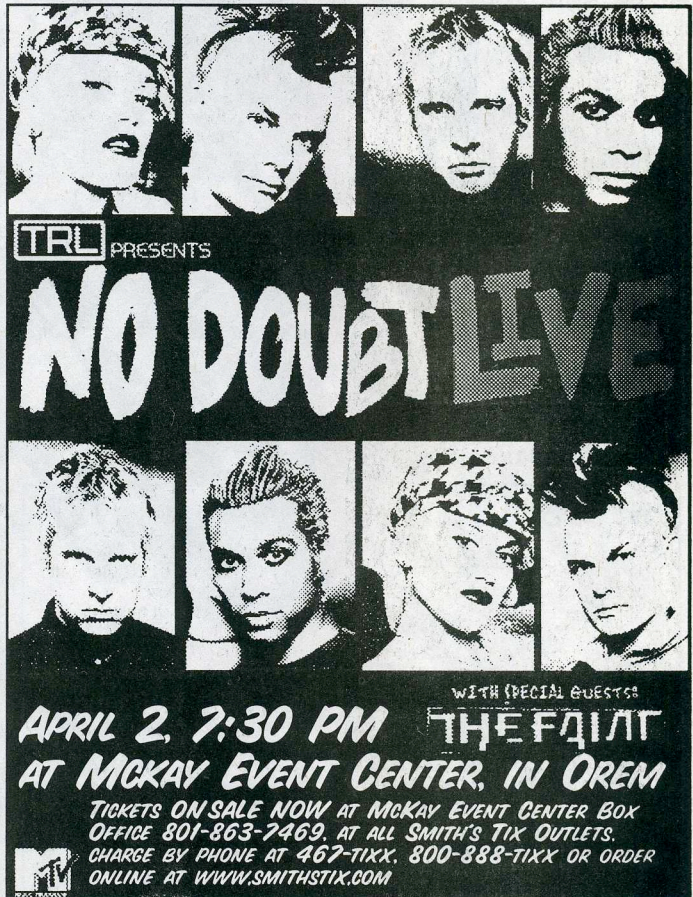
The only similarity between this band and the U.S. Bombs is the distinctive vocals of Duane Peters. After that, it's all about the rock and roll baby. Straight-forward, raw, and rockin' that's all I can say about Wayward Bantams. This is a kick ass record, and a must-buy.



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## The Distillers

Sing Sing Death House

Helicat Records

Joseph fucking Smith. If there's one thing I just can't stand, it's when a promising new band comes out with a kick-ass debut album and then goes and fucks everything up by releasing some half-assed effort of a follow-up. That's why, after listening to the new Distillers album, I love them even more than I did before. Rhythmic melodies, gritty lyrics, fast-paced beats, and my God, that voice. The Distillers fucking rule. The hard songs are harder, the fast songs, well, they're about the same pace, and all the instruments seem to mesh together just about as well as anyone could expect from a punk rock group. The Distillers are like a lot of streetish punk bands, only sexier. Even though they've dropped the number of girls in the band from three to two, I still can't get over their zombie-on-speed-like sexiness. Even the boys make me horny. Well, not really, but you know what I mean.

-Internate

## Various Artists

Give 'Em the Boot III

Helicat Records

After listening to both this album's predecessors, I was amazed at how such a cool label could put out such a shitty comp. This being so, I was pleasantly surprised when I listened to this album, sort of. The first half of this album is pretty good. I don't know whether they put all the cool songs first or not, but there are good tracks by The Nerve Agents, The Distillers, Agnostic Front, and a surprisingly upbeat track by the Nekromantix about killing cheerleaders and raping prom queens, all in the first few songs. It's all downhill from there. The second half of this album's lineup includes several slow reggaeish songs that hippies will enjoy when they're burnt out on the Dead, and a six minute debacle by Joe Strummer's newest band. The only cool song on the second half of the CD is by the Gadgets, who, interestingly enough, seem to be exploring their funkadelic/gospel roots. Buy this album because it's cheap, but when you burn it for all your broke-ass loser friends, save time by stopping halfway through. They'll thank you in the end.

-Internate

## Trial By Fire

Ringling The Dawn

Jade Tree Records

Hardcore music that leaves you with a feeling of satisfaction instead of the feeling that one has heard it all before. These guys throw in just about every aggressive heavy hook known and assemble a record of incredible songwriting and progressions. Ringing the Dawn drips with pure emotion and passion that isn't a blatant rip-off past or current hardcore bands.

-Kevlar 7

## Cancer Conspiracy

The Audio Medium

Big Wheel Recreation

Now here's a concept album. Can a Northeastern power trio with spacey album art and multiple time signatures uncover a cover up of a cure for cancer? Perhaps cancer doesn't just refer to the cellular disease but is a "manufactured metaphor" for the Western Industrial Complex. The "audio medium" (commercial radio, ironically enough) is really a "hypnotic, virus-like control mechanism" which allows the spread of the disease. That deeply tangled enough for you? One thing's for sure, this kind of math rock isn't very likely to be played on aforementioned commercial radio. Just because you're paranoid, doesn't mean etc etc. This is still one of the most stunning releases of the year.

-Stakerized

## Maroons

You're Gonna Ruin Everything

In Music We Trust

Stepping out from behind the drumkit in his stint with Stephen Malkmus and the Jicks, John Moen takes center stage with the Maroons, joined by Jicks' keyboardist Mike Clark. Lead guitarist Jim Talstra has played in the Minus 5 with members of REM, and bassist John Cox hails from surf rock band Satan's Pilgrims. While Malkmus' solo album is freewheeling, this starts out more deliberately, somewhat like former Pavement bandmate Spiral Stairs release. But like little Stevie, songs like "Dance Floor Flirt" and "Blindfold Follies" are not without a lilt and ironic wink and a nod. That just camouflages how seamless everything is, another pretty picture of ruin.

-Stakerized!

## Kyle Fisher

Open Ground

Polyvinyl Records

Those nerdy emo kids who have suddenly fallen in love with acoustic music sang by nasally vocalists (e.g. Dashboard Confessional) will probably like this. Fortunately, Mister Fisher has a much more creative approach and better song writing than Confessional, or other emo bands for that matter. In fact, Kyle Fisher is much like Elliot Smith in that he writes bitter sweet nuggets of musical genius that keeps listeners interested in this disc months after that initial listen.

-Kevlar 7

## Jay Farrar

Sebastopol

Artemis

This is one of the most ballyhooed indie releases of the year, on the basis of the singer/guitarist's work with Uncle Tupelo and Son Volt, two of the original "No Depression" alt-country bands. Sebastopol, named after a Northern California town, has all the atmosphere but not enough of the tunelessness that made his earlier groups such a watershed. Gillian Welch, Kelly Joe Phelps and the Flaming Lips' Steven Drozde and Superchunk's Jon Wurster add plenty of tonal color. The closest the songwriting comes to his typical stellar level is on "Damn Shame," a two-step with glistening slide work, and "Damaged Son" with Drozde's airy keyboards. This is not a bad album, it just doesn't live up to all the hype. Sometimes that happens. In the meantime, stay tuned for the new Wilco and just soak up that low-pitched Farrar drawl. The label could have picked much worse for their fledgling release.

-Stakerized

## Teenage Fanclub

Howdy!

Artemis

A full decade after an album like Bandwagonesque, one of the greatest albums of the 90's, everything else from Teenage Fanclub can't help but seem like the sophomore slump. Songs like "Star Sign" were an oasis of hummability drowning in a sea of grunge. When you've reached the pinnacle of pop perfection, is there nowhere to go but down? Isn't it enough that Norman Blake and co. still haven't lost that exquisitely British musical touch? Sometimes this kind of music is so sweet it's enough to induce sugar shock. But critiquing an album full of this happy of sounds is kind of like looking a gift horse in the mouth.

-Stakerized

## Milemarker

Frigid Forms Sell

Jade Tree Records

These guys definitely get the award for being different. They write engaging songs that blend electronica, new wave, indie, and hardcore together. Sort of like the last record by Refused, Milemarker blends the line between dance and thrash music. The end result is a disc that works, with a few tracks that are shaky and almost too out there. Comprised of a male and female vocalist, Milemarker writes songs that accents both of their unique vocal styles. Fans who like things creative and experimental will dig this.

-Kevlar 7

## Antiseen

Scream'n' Bloody Live

TKO Records

Hailing from somewhere deep in the Carolinas, Antiseen have been around longer than your momma's yeast infection. Their Motorpunk mix of volume and insanity have brought the badness for close to 15 years now, and I'll be damned if they're not just getting tougher as the years go by. This new one, Scream'n' Bloody Live is a backyard wraaaaah! soundtrack if I've ever heard one. Get out the barbed wire and get bloody. Rock...

-Stakerized

## Sign Offs

Sign Offs

Disaster Records

For being such a young band, Cleveland's Sign Offs can kick it out like a motherfucker. Their album is explosive, fast, and rocks out from beginning to end. I was reminded of the Dead Boys, with a hint of Turbonegro in the mix. Oh yeah

-Jeremy Cardenas

## Promise Ring

Woodgate

Anti- Records

The band that was first synonymous with emo jumps from Jade Tree to a subsidiary of Epitaph, a label synonymous with punk. The result? Surprisingly laid-back, at times folksy set, at times achieving near-epic sounds on something like "Suffer Never," and "Become One Anything One Time," which is positively Beatle-esque. It's always nice to see a group progress, especially a band this talented to start out with. PR flack says it's "beyond emo," and for once they're right.

-Stakerized

## Sean Na Na

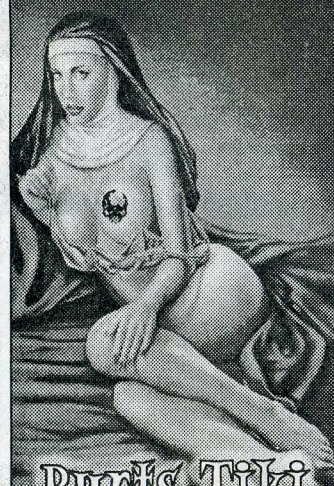
My Majesty

Frenchkiss

Also known in his other performing incarnation with brother Martin as Har Mar Superstar, maestros of the cheezy keyboard, Sean Tillman plays it relatively straight here, but then everything's relative. There's always one review CD that seems to be magnetically affixed to my player, and this is it this month. Besides infectious 70's guitar rock hooks complete with handclaps, Na Na is quite a wit: on "I Need a Girl," he proclaims "I need a live-in nurse to take care of me because lately I just can't seem to keep my nose clean," among other things. He wants every woman and Everywoman. And that's the charm of this record: Sean Na Na is some kind of everyday poetic Everyman, with a majesty that anyone can relate to.

-Stakerized

**Covers?**  
"We'll have nun of that"



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## Riverboat Gamblers

S/T

Beatville Records

Oh man, these guys kick ass!! People, who rock out to old Rolling Stones, MC5, Murder City Devils, and The Chargers Street Gang, will find this as a gift from heaven. These guys like to Rock 'n roll like beer is going to disappear tomorrow. Plus, they give a nod to their roots with a cover of The Ramones tune "Slug". Not for the faint of heart and those who like their music pretty and sensitive.

-Kevlar 7

## The Elvi

[Indestructible] Suit

The Lake County Record Collective This is a band that people need to keep an eye out for. Epic rock with 70's Kiss metal backbone. But, they write with melody backing up their heavy punch. Fans of great indie epic rock in the veins of older Shiner, Hum, and The Medea Connection should not waste any time in tracking this bad boy down. Probably one of the best new bands and releases for this year. You heard it here first.

-Kevlar 7

## Deepsky

In Silico

Kinetic Records

In Silico basically translates to 'in the sand'. In the mid 15th century, Spanish interrogators used to bury convicts up to their necks in sand and lash them until they would admit to their transgression. Deepsky is a lot like a mid 15th century interrogator in that their CD was lashing me into submission, and not in a healthy ass-spanning sort of way if you catch my drift. In Silico seemed a bit too much like early 90's trance. It was a bit too simplistic and contrived for my tastes, but then again, who am I?

- "Toaster" Cardenas

## Cookie

Sweat Soaked & Satisfied

Infect Records

This band sounds nothing like MC5 and The Stooges! First off, some hot bitch sings songs about smoking crack, getting wasted and hot rods all while not messing up her beautifully dyed blue, red or whatever hair. The album has the potential of being a classic, but when she starts to let her girlie side come through on a few songs it kinda ruins it for me. I want a tough broad that fucks shit up from track one to the end. A good record, just with training wheels.

-Ricky Stink

## Pinback

Blue Screen Life

Ace Fu

A soothing collection with photos from 1950's vacation photo albums, and in a way this music is like the 'easy listening' of that age, for the indie rock set. There's an undeniable nostalgia in their notes, and even the vintage tape samples, that doesn't seem to be intended ironically. The group's popularity says something about a need for sounds that aren't too demanding, not musical fast food but are a comfortable backdrop to our own lives, whether the 'blue screen' refers to the ubiquitous TV or the just as ubiquitous sky above, in the old photos not yet tainted from fully blue. Look for them back here again at XScape March 20.

-Stakerized

## Ultimate Fakebook

Open Up and Say Awesome

Initial Records

As much as I tried to give this disc a chance, I just couldn't get through how much this band is trying to jump onto the Weezer bandwagon. The whole, "We are a bunch of nerds who liked cheese metal in the 80's" is done perfectly by Weezer, but these guys just end up coming off like a bunch of pansy imitators. If Weezer is the Van Halen of nerd rock, then these guys are Tesla. It's that bad. Too much sensitive cheese can be a repulsive thing, and these guys indulge a little too much in that department.

-Kevlar 7

## Les Savy Fav

Go Forth

Frenchkiss

The flagship of bassist Syd Butler's label that also releases the Apes, Sean Na Na and Lifter Puller, this is one of those releases that's hard to categorize. Maybe best to start with producer Phil Ek of Built to Spill and Modest Mouse credits. This has the kind of quirkiness of their early releases. Another reference: the band met each other at the Rhode Island School of Design, the Talking Heads' alma mater. There is a bit of that kind of new wave edginess about the band, without the 'talkiness' that made Byrne a bit academic. And none of the Built to Spill preciousness that occurred at Marsch's few weak moments. There's a danceability here that's a bit like newer Modest Mouse. I also hear some Big Country and even the Clash in places. It's all, as they say, good.

-Stakerized

## Cub Country

High Uinta High

Jade Tree

Local hero Jeremy Chatelain, at least originally from Utah before moving out and up to Jets to Brazil, and living in NYC, returns to his roots in his Cub Country guise. Besides alt-country, you can hear traces of folk and even McCartney in his gentle voice and amiable acoustic strumming. "I just heard a voice on my radio tonight," he sings as though the receiver was the only connection to the world from a High Uinta hangout. And in the ultimate irony, all this was recorded in his NYC apartment.

-Stakerized

## Flogging Molly

Drunken Lullabies

Side One Dummy Records

Whenever I head on over to the corner pub to take down a frosty pint or two of Guinness, two things come to mind: motor oil, and Flogging Molly. This isn't the best album that this Irish folk punk octet has come out with, but it is by no means bad. If Flogging Molly is your type of jig, then check this album out. If you've never heard them, but are either Irish, folk, or punk, check out one of their other albums and then ween yourself into this one. Happy drinking. Oh, and listening too.

-Internate

## Thrice


The Illusion of Safety

Sub City Records

It's easy to see which band influences these guys so much, Boy Sets Fire. It influences them so much that Thrice decided to record an album that sounds exactly like Boy Sets Fire. I mean, all the elements are there, screaming to breathe vocals, heavy aggressive guitars that suddenly drop into pristine clean strums. In fact, I thought that they did such a good job of ripping off Boy Sets Fire, that I ripped this second rate crap out of my player, chucked it across to the waiting fangs of Lenny the Cat, and put "In Chrysalis" on.

-Kevlar 7

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## DVD Reviews • by Randy Harward



### Best of Flipside, Volume 1: Bad Religion, Circle Jerks, Dickies, Weirdos

Infect Records

If it says Flipside, you know it's good. These 1988 performances were previously available in VHS format, but to have them on DVD is cause to celebrate. The quality is only slightly under that of, say, the Rockpalast concerts, but it's punk rock. Who gives a shit? And what's more, the concerts took place before the punk revival so it's a nice digital time capsule. Each band's set is roughly 30 minutes long for a total running time of two hours. Keep it handy when your own kids are thinking they know what's cool. Special Features: bonus clips of the Dead Kennedys "MTV Get Off The Air," and D.O.A.'s "The Prisoner," DVD-ROM weblink.

www.musicvideodistributors.com

### Songs for Cassavetes: An All Ages Film

Seventh Art Releasing/The Breadcrumb Trail/MVD

Many projects celebrating the "indie" way of life have a sort of duality; they're great on one hand and pretentious on the other. Justin Mitchell's Songs for Cassavetes is firmly in the great hand, although some might find the concept of indie geeks/innovators pontificating on the lifestyle (in 16 mm black and white, no less), pretentious. Fuck 'em. The film's point is to examine the lives of those who create for the joy instead of profit and who strive to keep rock and roll as a great, liberating bastion of free expression. Featured are performances by Sleater-Kinney, The Make-Up, Dub Narcotic Sound System, Unwound, The Peechees, Some Velvet Sidewalk, The Hi-Fives, Further, Henry's Dress, and Tulycraft, the members of which give insightful, earnest and humorous interviews. Special Features: Dolby Digital Stereo, a video montage, and radio interview. All region compatible. www.thebreadcrumbtrail.com, www.musicvideodistributors.com.



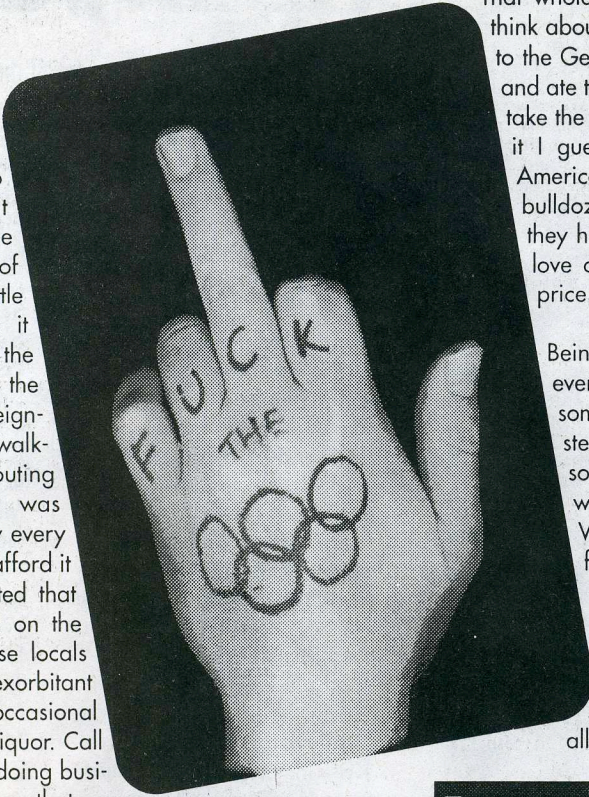
# SEND IN THE CLOWNS

BY GOLDIE

Just like that they're gone. The Olympics took a hell of a lot of time to get here, and even more hype to stay. Even if you didn't involve yourself in the events or the festivities of downtown, there was little way around them. Sure it was fun to ride Trax into the city and wander through the throngs of locals and foreigners, though some were walking, stumbling, and shouting reminders that alcohol was readily available at nearly every turn, for those who could afford it that is. Yes it was expected that businesses would cash in on the influx of tourists and those locals dedicated enough to pay exorbitant cover charges and the occasional tripled prices for food or liquor. Call it payback for the cost of doing business in the construction zone that was

downtown for the past few years or simply greed, but undeniably, some did well while others did not. I heard from a restaurant owner in Park City that he made so much money during the games that he can cover his lease for the next year and a half, on Main Street no less! Then there are those that took a hit and stumbled, businesses all of us relied on before, left vacant and unused because we were too scared (or just too broke) from all the shit that people have been forced to hear about since that terrorist stuff happened. Lift lines were nonexistent at Brighton ski resort (which was kind of nice if you happened to make it up there for the SLUG snowboard contest), which can and inevitably will have consequences. The list goes on and on of businesses that did well, and those that struggled because the money was being spent someplace else. And though this is not the time or place to list them all, it is necessary to tell you all that some of the things that made this our city have been either corrupted or bankrupted.

I'll be the first to admit that all the people riding UTA was a beautiful thing, be they locals afraid to bring their precious car downtown, or tourists venturing in from cities where riding the bus isn't such a horrible experience. The city came alive, people came out of their little holes for something other than shopping or fucking Christmas lights. And like it or not, just about everyone had fun, or could at least find something fun. Maybe it was like a Sundance for jocks and more or less a popularity contest where status was dictated by the dangle around your neck (extra points if yours said Mitt Romney), and hell at least there was one riot. By the time you read this all those rubber bullet bruises you've been nursing will be healed, though our city will be scarred forever, just look at Calgary.



That whole Ice Village fiasco makes me laugh every time I think about it, and what the was that pin trading shit? I went to the Germany house, paid way too much for cruddy beer and ate their "authentic" bratwurst, thanks but no thanks, I'll take the American version anyway. When it comes down to it I guess that's the main point I want to make here, Americans will build shrines to the world's athletes, only to bulldoze them the next day. We love "the world" because they have Visa cards or traveller's checks. But was it our love of sports or our dignity that carried such a hefty price tag?

Being Americans we'll make it through tough times, even though some of the businesses will suffer and some will fail, the learning curve for this kind of shit is steep. With "the world" gone and things gaining some semblance of business as usual, those who did well need to show some appreciation to the locals. Without us they would have never made it to the five ring circus.

The next time politicians comes peddling the world we'll know what to expect and can tell them where to shove it all; the cops, the corporations, the price gouging, the fucking National Guard, and most of all- the clowns of the IOC with their neck dangles.

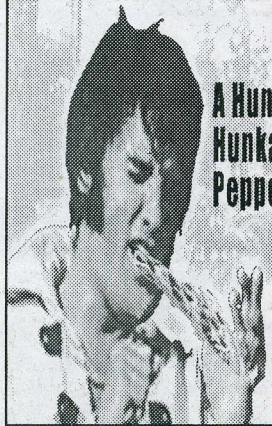
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# DAILY CALENDAR

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email [dickheads@slugmag.com](mailto:dickheads@slugmag.com)

## Tuesday, March 5

Maurice John Vaughn- *Beatniks*  
Harry Lee & Back Alley Blues  
Band- *Dead Goat*  
Swearing at Motorists, Morning  
Jackets, V-Vast- *Kilby*  
Sherlock, Form of Rocket,  
Badapple- *Todd's*  
White City Rockers- *Urban Lounge*  
Bane, Hatebreed, Poison the  
Well- *XScape*

Bullfrog, Kid Koala- *Zephyr*

## Wednesday, March 6

Project Object: Zappa  
Vocalists- *Dead Goat*  
Grade, Reach the Sky, Catch  
22, Student Rick- *XScape*  
Riffs, Endless Struggle, Pissed  
On Arrival- *Burt's*  
Railroad Earth- *Zephyr*

## Thursday, March 7

Methenks, Black Dots- *Dead Goat*  
Never Never, Iodina- *Burt's*  
Suek, Papa Legba- *Urban Lounge*  
Purdy Mouth- *Zephyr*

## Friday, March 8

Stonefed- *Beatniks Ogden*  
Badapple, Redd Tape- *Bluekats*  
Nova Paradiso- *Dead Goat*  
Daniel Johnston, Bobby Conn- *Kilby*  
Trainwreckers- *O'Shucks*  
Die Monster Die, Chrome  
Molly- *Burt's*  
SLUG Localized: Sore Losers,  
Corleones, Washington  
Generals- *Urban Lounge*  
Asleep at the Wheel- *Westerner*

## Saturday, March 9

White City- *Beatniks Ogden*  
Zion Tribe- *Dead Goat*  
Bardo Pond, Tolchok Trio,  
Fursata- *Kilby*  
Day of Less, Truth Be Told,  
Parallax- *Macchu Picchu*  
Trainwreckers- *O'Shucks*  
Poncho Sanchez- *Peery's Egyptian*  
Xingu Hill, Tamarin- *Sanctuary*  
Sloppy Meateaters, Lifeoverlaw,  
Lost Cause- *Suite 13, Lindon*  
Quadrasonic- *Urban Lounge*  
Stonefed- *Zephyr*

## Sunday, March 10

DJ Delilah, DJ Evil K- *Club  
Manhattan*  
Accident Prone, Eco, Low  
Profile- *Todd's*

Audioflo- *Urban Lounge*

Dirty Birds- *Zephyr*

## Monday, March 11

Wu Tang Clan- *Bricks*  
Walter "Wolfman" Washington  
& the Road Masters- *Dead Goat*  
The Temple Squares- *Burt's*  
Brent Smith- *SL Roasting Co.*  
Motorcycle Mayhem- *Urban Lounge*

## Tuesday, March 12

Zach Parrish Blues Band-  
*Beatniks Ogden*  
Uptown Hustlers- *Dead Goat*  
Brent Smith- *Groovacious*  
@Cedar City

Counterfit, Still Breaking  
Hearts, Pieces of Eight- *Kilby*  
Poison Candy- *Todd's*  
The Stove- *Urban Lounge*  
Daniel Ash- *XScape*  
Fat Tuesday- *Zephyr*

## Wednesday, March 13

Count the Stars, Jupiter  
Sunrise- *Burt's*  
Closet Poets Slam- *Dead Goat*  
Union 13, Pistol Grip- *Macchu  
Picchu*

Everton Blender- *Zephyr*

## Thursday, March 14

Terrance Hansen- *Dead Goat*  
Vertical Skinni-Burt's  
Pat Metheny- *Kingsbury Hall*  
Engine Down, the Kill- *Kilby*

## Friday, March 15

Kap Bros- *Beatniks Ogden*  
Smilin Jack- *Dead Goat*  
My Sweet Records CD release,  
Hummergun, Iodina, Blue  
Collar Line, Form of Rocket- *Kilby*  
Eileen Ivers Band- *Peery's  
Egyptian, Ogden*  
Flesh Peddler- *Todd's*  
Medicine Circus, Downers-  
*Urban Lounge*  
Concrete Blonde- *XScape*  
Disco Drippers- *Zephyr*

## Saturday, March 16

New Transit Direction- *Beatniks*  
Ben Folds 5, The Divine Comedy-  
*Brick's*  
Fistful- *Dead Goat*  
Idlewild- *First Unitarian Church*  
Dexter Grove- *Hog Wallow*  
My Sweet Records CD release:  
Sherlock, Downers, New Transit  
Direction, the Kill- *Kilby*

St. Patty's Day Party- *Lipstick*

Snocore: Adema, Alien Ant  
Farm, Earshot, Fenix TX,  
Glassjaw Apex Theory- *Saltair*  
Buckettooth- *Urban Lounge*  
Big Bang- *Westminster College*  
Le Tigre- *XScape*  
Disco Drippers- *Zephyr*

## Sunday, March 17

Drink Green Beer!- *Anywhere*  
DJ Tachyon, DJ Naughty  
Pants- *Club Manhattan*  
Further Seems Forever, Hot  
Rod Circuit- *Kilby*  
St. Patty's Day Party- *Todd's*  
Jump Little Children- *Zephyr*

## Monday, March 18

Blind Dog Smokin- *Dead Goat*  
Michael Brecker- *Sheraton*  
Eggs Blackstone- *Burt's*  
Motorcycle Mayhem- *Urban  
Lounge*

Dimmu Borgir, Diabolic,  
Krisiun, Croptopsy- *XScape*

## Tuesday, March 19

Blind Dog Smokin- *Beatniks*  
Anniversary, Dashboard  
Confessional- *Brick's*  
Harry Lee & Back Alley Blues  
Band- *Dead Goat*  
John Vanderslice, Kind of Like  
Spitting, Dewey Defeats  
Truman- *Kilby*

Thunderfist- *Liquid Joe's*  
Uggies, Chubby Bunny- *Todd's*  
Redd Tape, V-Vast, Velvet

Teens- *Urban Lounge*

Fat Tuesday- *Zephyr*

## Wednesday, March 20

Anniversary, Dashboard  
Confessional- *Brick's*  
Zak Lee- *Dead Goat*  
Debi Graham- *Urban Lounge*  
Pinback, Threnody- *XScape*  
Dirty Dozen Brass Band,  
Town Hall- *Zephyr*

## Thursday, March 21

The Rubes- *Dead Goat*  
Dirty Dozen Brass Band, Lake  
Trout- *Harry O's, Park City*  
John Hammond- *Peery's Egyptian*  
Stonefed- *Urban Lounge*

## Friday, March 22

Audible- *Beatniks Ogden*  
Zion Tribe- *Dead Goat*  
ICBM- *Burt's*

Contender, Someday I, Red  
Bennies- *Kilby*

Fletcher Booth- *Finch Lane*

Cheryl Wheeler- *Uof U*

Eight O One- *Urban Lounge*

Lake Trout, Network Electric-  
*Zephyr Club*

## Saturday, March 23

Network Electric- *Beatniks*  
Lisa Marie & CoDependents-  
*Dead Goat*  
Califone, Mighty Flashlight-  
*Kilby*

Reo Speedwagon, Styx-  
*McKay Ctr, Orem*

Gene Loves Jezebel- *Phat Tire*  
Washington Generals,  
Badapple- *Todd's*

Wolfs, Red Bennies, Someday I-  
*Urban Lounge*

Triggerlocks- *Zephyr Club*

## Sunday, March 24

Maschine Fetisch, DJ Pele, DJ  
Zenobyte- *Club Manhattan*  
Audioflo- *Urban Lounge*

## Monday, March 25

Jimmy Thackery & the  
Drivers- *Dead Goat*  
Seven Inch Stump- *Burt's*  
AM/FM- *Kilby*  
Motorcycle Mayhem- *Urban Lounge*

## Tuesday, March 26

Joe McQueen & 25<sup>th</sup> St. Jazz  
Band- *Beatniks Ogden*  
Uptown Hustlers- *Dead Goat*

Rye Coalition, Red Bennies,  
Form of Rocket- *Kilby*

Willie Nelson- *Kingsbury Hall*

Erosion- *Liquid Joe's*  
Mismash, Extra Ultra- *Urban  
Lounge*

Fat Tuesday- *Zephyr*

## Wednesday, March 27

Roy Rogers & the Delta River  
Kings, Norton Buffalo- *Dead Goat*  
DJ Logic, Ratdog- *Harry O's*,  
Sarah Shannon, Seldom- *Kilby*  
Optimus Prime- *Urban Lounge*

Tony Furtado- *Zephyr*

## Thursday, March 28

Three Bad Jacks- *Dead Goat*  
Midnight Thunder Express,  
Thunderfist- *Burt's*  
Crosstide- *Kilby Ct*  
The Stove- *Urban Lounge*  
Cat Power- *XScape*



Freedom Funk Ensemble- *Zephyr*

**Friday, March 29**

Tanglewood-*Beatniks*

*Ogden*

Bombshell Rocks,

Homegrown,

Millencolin-*Bricks*

Armando Zuppa

-*Dead Goat*

Unlucky Boys,

Pagan Bid- *Burt's*

Critical Mass bike ride

-*Gallivan*

Gamits, Downway-*Kilby Ct*

Adaawe World Music

concert-*Kingsbury Hall*

(free)

John Scofield- *U of U*

Moon Family, Million

Miles Per Hour- *Urban*

*Lounge*

**Saturday, March 30**

Boomshaka- *ABG's*

Tanglewood

-*Beatniks Ogden*

Harry Lee & Back Alley

Blues Band- *Dead Goat*

COSM- *Urban Lounge*

Keller Williams

-*Zephyr Club*

**Sunday, March 31**

Dead Low Tide- *Bricks*

Fetish Night: DJ Da5id (Din

Fiv, Informatik)- *Club*

*Manhattan*

**Monday, April 1**

Guns n' Roses- *Century*

*Art Center*

Pleasure Forever, Dead

Low Tide- *Bricks*

Junior Watson- *Dead Goat*

Scissor Hands, Life Over

Law- *Kilby*

**Tuesday, April 2**

Last Great Liar- *Kilby Ct*

No Doubt, the Faint-

McKay Ctr, Orem

**Wednesday, April 3**

Big Bang

-*Westminster College*

**Thursday, April 4**

Michael Winslow-

*Johnny B's*

Plug Spark Sanjay-Kilby Ct

Face to Face, Midtown,

Thrice- *Xscape*

**Friday, April 5**

Kid Rock- *E Ctr*

Pick up the new SLUG-

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03/05

## Hatebreed

w/ Bane, What Feeds the Fire, Poison the Well @ Xscape

03/06

## Victory Records Tour

w/ Catch 22, Grade, Reach The Sky, Student Rick @ Xscape

03/12

## Daniel Ash

(from Love and Rockets, Bauhaus, Tones on Tail) @ Xscape

03/15

## Concrete Blonde

@ Xscape

03/16

## Le Tigre

(-ex Bikini Kill) @ Xscape

03/18

## Dimmu Borgir

w/ Cryptopsy, Krisiun, Diabolic @ Xscape

03/20

## Pinback

w/ TBA @ Xscape

03/28

## Cat Power

w/ TBA @ Xscape

04/04

## Face to Face

w/ Midtown, MovieLife, Thrice @ Xscape

04/10

## Spiritualized

w/ Black Rebel Motorcycle Club @ Xscape

04/12

## Ultimate Fakebook

w/ The Plus Ones, Duvall @ Xscape

04/16

## Cannibal Corpse

w/ Dark Funeral, Pissing Razors, Incantation @ Xscape

04/19

## Reverend Horton Heat

w/ Nashville Pussy, Tiger Army @ Xscape

04/23

## The Beta Band

@ Xscape

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[utahconcerts.com](http://utahconcerts.com) or [xscape.ws](http://xscape.ws) for more information and complete lineups - Xscape is a private club for members



# Kilby Court Calendar

**MARCH 2002**

- 03- MATT POND PA  
Bad Apple  
Dennis
- 04- THE GADJITS  
HAYMARKET RIOT  
Sherlock
- 05- SWEARING AT MOTORISTS  
MORNING JACKETS  
V-vast
- 08- DANIEL JOHNSTON
- 09- BARDO POND  
Folchock Trio  
Fursata
- 12- COUNTERFIT  
Still Breaking Hearts  
Pieces of Eight
- 14- ENGINE DOWN  
the Kill
- 15- MY SWEET Records #1  
Iodina  
Hammergun  
Form of Rocket

- 16- MY SWEET Records #2  
Sherlock  
the Downers  
New Transit Direction  
the Kill
- 17- HOT ROD CIRCUIT  
FURTHER SEEMS FOREVER  
Gabrielle
- 19- JOHN VANDERSLICE  
KIND OF LIKE SPITTING  
DEWEY DEFEATS TRUMAN
- 22- CONTENDER  
SOMEDAY I...  
Red Bennies
- 23- MIGHTY FLASHLIGHT  
(Jade Tree Records)  
CALIZONE
- 25- AM/FM
- 26- RYE COALITION  
Red Bennies  
Form of Rocket

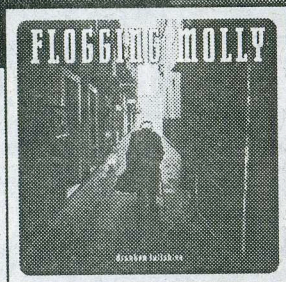


- 27- SARAH SHANNON  
(of Velocity Girl)  
SELDOM  
(John fr Pedro the Lion)
- 28- CROSSTIDE
- 29- THE GAMITS  
DOWNWAY

## Coming up in APRIL:

01- Scissor Hands & Life Over Law, 02- The Last Great Liar, 04- Plug Spark Sanjay, 06- Lawrence Arms... Also: Pink and Brown, Mates of State, Ultimate Fakebook, Trail of Dead, the Shins, Busy Signals, Vaz, Wolf Colonel, Of Montreal, Pop Unknown, Les Savy Fav, Pleasure Forever...

**Kilby Court** is an ALL AGES venue in SLC, located at 741 South 330 West. show info: 320-9887.



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